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Music and Letters

JULY 1954

Volume XXXV

No. 3

JACOBEOAN MASQUE AND STAGE MUSIC

By JOHN P. CUTTS

AN article by W. J. Lawrence on the British Museum Additional Manuscript 10444 appeared in MUSIC AND LETTERS in 1922. As far as I can trace, it received very little comment. I have thought it worth while to look further into the contents of this manuscript.

Apart from further identification of the items, it seemed to me that there were other questions calling for attention. How came the manuscript to be preserved? So many playbooks of the period have disappeared, and yet here is a manuscript that contains a remarkably comprehensive collection of masque and dance tunes. Lawrence gave no information about its history. My investigation necessitates a revision of Lawrence's work.

The manuscript was purchased by the British Museum in 1836 at Heber's sale. (This information is not given in the Hughes-Hughes Catalogue, but is written on the inside cover of the binding.) The next mention of it is in Frederick Madden's Catalogue of Manuscript Music in the British Museum, London, 1842. Madden was then keeper of the manuscripts in the Museum. He describes it as, "a volume containing Dance tunes nos. 1-26. Treble and Bass parts only. It is not stated whether originally written for a greater number of instruments"; and "Masques and Dance Tunes. Treble and Bass only nos. 1 to 38". (A slip for 1 to 138.) Madden mentions that at the end of the manuscripts are "Thirty-nine Fantasies, Airs, Corants and Pavans, in two parts, Treble and Bass, by Matthew Locke, fol. 105. Matthew Locke, his little Consort of three parts, 1656. A printed copy of the Treble and Tenor parts only fol. 130 oblong Quarto, Middle of the XVIIth

Cent. (Add. MSS. 10444.)" Madden gives a detailed list of the manuscript contents according to occurrence in the folios of the treble parts only.

As yet there is no attempt to assign the items to their source other than the obvious identification of Gibbons's madrigal 'The Silver Swan', and there is no mention of any date within the manuscript itself (i.e., the section of the manuscript dealing with the masque items). William Chappell's reference to the manuscript in 'Popular Music of the Olden Time' is made according to the list given by Madden, but is concerned only with certain Grays Inn items. Halliwell-Phillips referred to the manuscript in 1860 as a "curious collection of masque and dance tunes." His attempts to assign these to their source are interesting in that, with two unimportant exceptions ('Durance Masque' and 'Cuckold's Masque'), he considers the collection as referring to masques produced in the reign of James I. No mention is made of any dates within the manuscript itself, and this is particularly significant in his ascription of the 'Shepherds Masque' to "A Masque acted at Court, temp. Jac. I", for in the margin against this item the date 1635 now appears in the manuscript.

F. G. Fleay referred to the manuscript in his 'Biographical Chronicle of the English Drama, 1559-1642' (London, 1891), and attempted further identifications, considering the tunes "are most likely only duplicate titles for masks otherwise known, but not yet identified". He considers the 'Shepherd's Masque' as "another name for Jonson's 'Pan's Anniversary'". There is no mention of any manuscript date. Fleay's greatest contribution to the study of the manuscript lies in his recognition that such items as 'The Fairy Mask', 'The Fool's Mask', 'The Sailor's Mask' and others "are only duplicate names for other masks taken from the character of the dancers therein". This view, which is partly on the way to identifying the antimasque items, is well in advance of Miss G. M. Sibley's treatment of the separate items—in 'The Lost Plays, and Masques 1500-1642' (New York, 1933)—as if they were names of full-scale masques that have not survived.

In 1892 W. C. Hazlitt in his 'Manual for the Collection of Old English Plays' (London, 1892) gave a more detailed account of the manuscript, from which it would seem he had himself consulted it. A few further identifications were suggested, all of them dating circa 1620.

Folios 130 to 135 were transferred by Edward Scott in 1900 to the Printed Books department. (Information written on the inside cover of the binding.) No further comment was made on

the manuscript. W. W. Greg's reference to the manuscript five years later in his 'Pastoral Poetry and Pastoral Drama' makes it clear that by 1905 the 'Shepherd's Masque' is dated 1635. The Hughes-Hughes Catalogue in 1909 gave a condensed list of the tunes with a slight attempt to assign them to their source, together with this important description of the manuscript, "Paper; ff. 129. After 1635? (See f. 34b.) Oblong octavo", from which it is obvious that the marginal date 1635 opposite the 'Shepherd's Masque' is being used as a basis for dating the manuscript. Lawrence's study of the manuscript was based entirely on the Hughes-Hughes Catalogue entry. Miss Sibley's book lists a good many of the contents of the manuscript under the heading "Lost Masques with known titles", and refers to Greg, Hazlitt, Fleay and Halliwell-Phillips but not to Lawrence. The result is that this section of Miss Sibley's book is quite out-dated. She fails to recognize the antimasque items; they are listed as known titles of full-scale masques that have been lost. Similarly there is no recognition of the masque element within the play.

Thus from 1836 until 1900 the collection of "Masques and other tunes" is referred to by responsible commentators without any mention of internal manuscript dating. A suggested explanation that, perhaps, all the commentators were passing on second-hand information without having themselves consulted the manuscript can have no foundation when we consider that all such accounts are based on Madden's list of the contents. It is certain that there was no internal dating in the manuscript in 1842; the earliest reference to any such dates is by Greg in 1905. We may conclude, on these lines of working alone, that the now present internal datings date from 1900 to 1905 when, presumably, they were entered by some enthusiast who was oversure of his identification.

This conclusion is borne out by a study of the physical composition of Add. MS. 10444. The two marginal dates now present in the manuscript, 1635 against 'The Shepherds Masque' and 1607 against 'The Lord Haye's Masque' are in the same ink and handwriting as another marginal comment, "see printed book of this in green cover", written at the top of folio 24b at which 'A Masque in Flowers' is the first entry; and all three marginalia are in a different handwriting from the rest of the manuscript.

The Matthew Locke Fantasies at the end of the manuscript, which have influenced some into accepting the Hughes-Hughes Catalogue dating of the contents of the rest of the manuscript as "after 1635?", are written in a much later and more finished

handwriting on a slightly differently sized paper, which has a much later watermark. Thus the two sections of the manuscript constitute two separate entities and ought not to be bound together. But their survival together is a good indication that Matthew Locke, in his capacity as a King's Musician, was responsible for preserving the collection of "Masques and other tunes" which had been put together by earlier King's Musicians. Another manuscript which Matthew Locke certainly preserved, B.M. Add. MS. 38539 (John Sturt's book c. 1613-1616), duplicates certain items from 10444. By bringing these and other manuscript versions of certain 10444 items to bear on the manuscript, it is clear that Lawrence, who was unduly influenced by the marginalia, has dated some of the contents much too late.

Lawrence's statement that, since "in the matter of the identification of these masque-dances we have nothing to go upon but their titles, it is essential that the titles should be given in full, with numbering for elucidation and pagination for reference", is a return to the listing of every single item as Madden had done. Unfortunately, in Lawrence's list there are errors and omissions. Moreover, his own numbering, making the third comprehensive numbering of the manuscript contents, adds to the confusion. Madden's numbering of the contents is accurate, but it does not include the folio numbering the bass parts and has made a distinction between two sections, the first of which he calls "Dance tunes" and the second "Masque and Dance Tunes". The Hughes-Hughes Catalogue has satisfactorily condensed the writing out of the contents according to the occurrence of the sequences of the three main terminal dances, and the unnecessary distinction which Madden made between the two sections has been discarded. I have compiled a chart which explains fully the correlation of these three numberings.*

The contents are broadly divided into terminal dances, and antimasque dances; these two groups comprise the masque element of the manuscript. The "and other tunes" refers to incidental music from plays and dance-tunes which may or may not have been composed for "The Revells", that part of the masque in which the main masquers of noble blood chose partners from the spectators. The popularity of the Alman in this connection is well known. The tunes are not written down in chronological order but, nevertheless, the manuscript preserves some kind of order not only in the grouping of the triad of terminal dances but

**Music and Letters* regrets that considerations of space prevent the publication here of the full chart.—Ed.

also in groupings by date and composer, as the commentary will show.

THE CONTENTS

JACOBEEAN MASQUE AND STAGE MUSIC

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COMMENTARY

1-7.—All of these probably belong to a series similar to Sir John Davies's 'Yet other Twelve Wonders of the World', which was set to music by John Maynard, "lutenist at the most famous schoole, St. Julians, in Hartfordshire". The twelve wonders were: The Courtier, the Divine, the Souldiour, the Lawyer, the Phisition, the Merchant, the Country Gentleman, the Batchelor, the Married Man, the Wife, the Widdow and the Maide.

8-26.—Madden noted that item 11 had been "taken from O. Gibbons's Madrigal of that name". It first appeared in 1612. Gibbons is also represented in item (14). Bateman's Allmaine is probably the composition of Mark Bateman, a King's Musician (cf. 'Musical Antiquary', Jan'y 1911), or Robert Bateman who is mentioned in Brade's 'Newe Ausserlesene', Hamburg 1617. Item (13) may possibly refer to Sir Thomas Lake, a clerk of the signet. Item (15) refers to John Maynard mentioned above. Item (16) may refer to either John or his son Robert Dowland. Items (21) and 25 are obviously complementary and probably belong, as all the Almans here, to particular masques as part of the revels. Mainard's Allmaine, Bateman's Allmaine and Bull's Tove might conceivably belong to items 128, 142, and 143 and 109 respectively.

27-29.—There were too many Queen's Masques, as Lawrence points out, to "permit of one indulging in the luxury of a conjecture". These terminal dances do not correspond to the terminal dances published by Robert Dowland in his 'Varetie of Lute Lessons' 1610, from Jonson's 'The Masque of Queenes'. The music here is corrupt.

30-1.—These two dances together with item 140 are from the same masque. Although there is no specific mention of a masque taking place at Broxbourneberry in Hertfordshire, the seat of Sir Henry Cock, James I spent a night there on May 2, 1603, and "his Highnesse entertainment at Brockesbourne, it was so abundant", (cf. Nichols' 'Progresses').

32-3.—"Antick" here signifies "antimasque". Although Ben Jonson was strict in his use of the word "antimasque" as a foil or a false masque, the term is loosely used generally and is confused with "ante-masque", a small masque preceding the main one as a foreshow, and with "antick", a dance of antics. The Middle Temple and Inner Temple gave six masques either within their own precincts, at Court, or in the Banqueting Hall, which are likely to come within the dating of this manuscript.

35.—'Adsonn's Masque'. This and the two items 111-2 are complementary. Lawrence's impression is that they were the "composition of John Adson, a court flautist who was sworn in November 4, 1633 and died in 1640." John Adson published in 1611 'Courtly Masquing Ayres', and the first three "masquing ayres" given in that work are identical with the three Adsonn's Masque items in 10444. It is obvious,

*Here follow blank pages in the MS. before the series of Fantasies by Matthew Locke begins.

moreover, that 'Adsonn's Masque' is unlikely to refer to a full-scale masque that has been lost, as Miss Sibley suggests, but is an alternative title for a masque for which Adson composed the music. Until more financial documents come to light regarding the payments made to musicians, it is impossible to assign such items as numbers 35, 111-2 to their source. We may be certain, however, that all three belong to 1611 or before.

36-8.—There are four sets of three main dances for Prince's Masques included in 10444, numbers 36-8, 133-5, 155-7 and 159, and 163-4. Notable among Prince's Masques were Jonson's 'Oberon', 1611, and his 'Pleasure reconciled to Virtue', 1618. Both Masques are represented in 10444, (see nos. 83-4 and 132-5). The items here are probably from 'Oberon'.

39.—'The Haymakers Masque'. I think it possible that this item represents the reapers' dance in 'The Tempest', for which play Robert Johnson composed settings of the songs and incidental music, (see no. 89).

40-2.—'The Ladyes Masque'. Lawrence conjectures that these items belong either to Jonson's 'Chloridia', 1631, or to Davenant's 'The Temple of Love', 1635, both of which masques were given by Queen Henrietta and her ladies, "since in both masques the ordinary routine was reversed, women instead of men figuring as the masquers and giving the three concluding dances". Lawrence is mistaken. Daniel's masque, 'The Vision of the Twelve Goddesses', 1604, is led by women and so is Jonson's 'Masque of Queenes', 1669. Lawrence is too much influenced by the spurious "marginalia". No ascription is safe here.

44.—'The Turkes Dance'. I cannot assign this item to its source, but it is worth noting that "Turks" had figured in antimasques before 1625, in which year Bacon's essay 'Of Masks and Triumphs' was included as one of the nineteen new essays added to the 1612 edition.

Let antimasques not be long: they have been commonly of fools, satyrs, baboons, wildmen, antics, beasts, sprites, witches, Ethiopes, pigmies, turquets, nymphs, rustics, Cupids, statuas moving and the like.

45.—'The Beares Dance'. This belongs to Jonson's 'Masque of Augurs' given at Whitehall on Twelfth Night, 1622, and repeated on the 5th May following. I have traced a setting of a song from the masque, 'Doe not expect to heare', by Nicholas Lanier; it occurs in B.M. Add. MS. 11608, f. 17b.

46.—'The Birds Dance'. The antimasque of Volatees in Jonson's Masque 'News from the New World', a Prince's Masque, performed on Twelfth Night, 1620, and again on 11th February. Greg's dating of the masque a year earlier than the generally accepted dating is convincing. Lawrence's alternative, Shirley's 'Triumph of Peace', 1634, is too late.

47.—This item and no. 87 probably belong to the same masque. Identification is impossible.

48-50.—The Hughes-Hughes Catalogue is right, I think, in dating these to Campion's 'The Lords' Masque', 1613.

51-2.—'The First . . . The Second Witches dance.' Lawrence confused the situation by stating that "the first witch dance was designed and composed by Thomas Giles, the second was the work of Hierome (alias Jeremy) Herne." Lawrence is mistaken. The text of Jonson's masque states quite clearly that Thomas Giles was responsible for the third dance of the main dances, that is, the last dance of all. Jonson's

description of the dance is entirely concerned with the visual aspect of the complicated figure-dancing of those taking part, and with the actual physical effort of making the intricate steps and movements as a group or sections of a group, finally resolving into letters which spelt out the Prince's name. (Such complicated dances would have to be diagrammed to be fully understood without seeing.) Jonson says nothing of the music. Thomas Giles was primarily a dancing master. Similarly when Jerome Herne's name is mentioned in the text it is in connection with Jonson's description of the movements of the dancers, how they performed their characteristic gestures fully in accordance with the known practices of witches as revealed in the writings of the ancients. The same emphasis is to be found in Jonson's mention of the first and second of the main dances. Chambers' 'Elizabethan Stage' is explicit in making the distinction between musicians such as Ferrabosco and Johnson, and dancing masters such as Giles, Bochan, Herne and Confess. Jeffrey Mark in 'The Jonsonian Masque', *MUSIC & LETTERS*, 1922, likewise makes the distinction: "The work of Thomas Giles and M. Hierome Herne consisted in the invention and rehearsal of the three figure dances and extended not a thought further". On the other hand he points out that "the work of the musicians the Ferraboscis, the Laniers, Simon Ives and many others was fairly well defined and merely consisted in the composition of 'notes' for the Grand Entry and Exit, for the dances, and for the songs". Jeremy Herne succeeded Thomas Cardwell, the French dancing master. Richard Newton in 'Lute Music of the Golden Age' (*Proc. of Mus. Assoc.*, 1938-9), in pointing out that the music to the witches' dance published by Robert Dowland in his 'Varietie of Lute Lessons' belongs to Jonson's 'Masque of Queenes', is obviously unaware that W. J. Lawrence had found the music to two witches' dances a good many years before. Newton attributed the composition of the music of the dance to Jerome Herne solely on the strength of Jonson's textual reference to him in connection with the dance of hags. A copy of the dance music is extant in Robert Dowland's work already referred to, which is exactly contemporary with the production of the masque; another in William Ballet's *Lute Book*.

There is little in the music of the witches' dance to illustrate "the strange phantastic motions of the witches". Newton's reading of Jonson's text is bound to make some attempt to show this, but all that can be advanced is that "the cadence in E major from G major illustrates the preposterous change and gesticulation". This is not convincing. Newton was wise not to suggest that the rhythm of the music illustrated this "preposterous change and gesticulation", for the piece is strangely lacking in unusual rhythmic movement. The second witches' dance, on the other hand, is much more vigorous and animated, and Lawrence's mistaking this second dance as the dance of hags described in detail by Jonson is thereby the more understandable. Of particular significance is the fact that this second witches' dance, not mentioned in Dowland's 'Varietie of Lute Lessons', 1610, is extant only in 10444. If it had belonged to the 'Masque of Queenes' we should have expected Dowland to include it with the other dance which is fully entitled 'The Witches daunce in the Queenes Maske', and with the three main dances from the same masque. Jonson's text of the masque leaves little doubt that there was only one witches' dance furnished with music as a fitting climax to their antimasque. A strain of this same music would serve to

mark their entry, but it is more likely that the entry was made to "spindelle, timbrells, rattles, or other *veneficall* instruments, making a confused noyse, wth strange gestures". This second witches' dance recalls, in its triplex part, the triplex part of Robert Johnson's music for the dances of satyrs, fairies, pages and gypsies, all of which are extant in a Robert Johnson group within 10444. Since it does not belong to Jonson's 'Masque of Queenes' it is not inconceivable that it belongs to a play. When we realize that it is Robert Johnson's music which is involved in the transference of the antimasque of satyrs from 'Oberon' to 'The Winter's Tale' and of the madmen's antimasque from 'The Lords' Masque' to 'The Dutchesse of Malfy', it may well be that the antimasque of witches which had been danced by the King's Men in the 'Masque of Queenes' at Court and had been successful was utilized on the Blackfriars stage. W. J. Lawrence's argument that the antimasque of witches was first transferred to Middleton's tragicomedy 'The Witch' and then to Shakespeare's revised 'Macbeth' is based on the parallel transference of the popular antimasque from 'Oberon' to the King's Men production of 'The Winter's Tale'. Now, as will be seen from an examination of 'The Witch' there is provision for only one dance of witches, while 'Macbeth' leaves us little doubt that the witches danced more than once. It may well have been for this second dance that Robert Johnson composed 'The second Witches dance.' There is, in addition to this evidence, the survival of Robert Johnson's musical setting of 'Come away Hecate' and 'In a maiden time profest', two of the songs from 'The Witch'.

53.—'The Baboons Dance'. The Records of Lincoln's Inn preserve a very full account of the expenditure for Chapman's 'Masque of the Middle Temple and Lincoln's Inn', 1613. Robert Johnson received £45 "for musicke and songes", and the production of music for this masque was under his direction. The shoes for the baboons cost 35s. Three days after the masque John Chamberlain wrote to Mrs. Carleton the following description: "a dozen little boys, dressed like baboons, that served for an antimasque, and they say, performed it exceedingly well when they came to it". The Lincolnes Inne Masque item from this same MS., No. 158, belongs to Chapman's Masque. Certain parts of it are a variation of the main part of 'The Baboons Dance'.

55.—'Pearce his Maske'. Walter Pearce (Piers, Pierce) was sworn in as a court musician "for the three lutes at £20 a year", 1589. On his death in 1605 Phillip Rosseter took his place. It appears from a list, given by Clifton, of the Chapel Boys who were associated with Blackfriars that Salmon Pavey, on whose death Jonson wrote an epitaph, was an apprentice to one "Pearce", until his death, soon after, acting in 'Poetaster'. That this is Walter Pearce the musician is clear from the apprenticeship of another boy to "Thomas Gyles" also a musician and from the emphasis on music in the boy's apprenticeship.

56.—'S^r Jerome Poole's Masque'. This probably refers to Sir Jermyn Poole of Radbourne Hall, Co. Derby.

57.—'Hampton Court Masque'. This most probably belongs to Samuel Daniel's masque, 'The Vision of the Twelve Goddesses', performed at Hampton Court, January 1604.

62.—'A Masque in Flowers'. This item and nos. 74-5 belong to

'The Masque of Flowers', 1613. This piece does not correspond to any of the music printed at the back of the published version of the masque.

63.—'Johnson's flatt Masque'. The reference is to Robert Johnson, but it is impossible to assign this item to its source.

68-9.—'The Lords Masque'. These two items and the next, which is entitled 'The Temple Masque' in both treble and bass folios, have been arbitrarily grouped together by Lawrence as a sequence of three main dances. No. 70, however, is quite distinct from the items here which, together with No. 143, constitute the three main dances from Campion's 'Masque in honour of the Marriage of the Earl of Somerset', generally called 'The Masque of Squires'. This masque also was distinctly a Masque of Lords.

73.—'The Saylers Masque'. The antimasque of "twelve skippers" from Campion's 'The Masque of Squires', given at Whitehall on December 26, 1613, "twelve skippers in red capps, with short cassocks and long slopps wide at the knees, of white canvas striped with crimson, white gloves and Pumps, and red stockings: those twelve daunced a brave and lively daunce, shouting and triumphing after their manner". Much of the music for this masque was composed by Giovanni Coperario. His musical setting of 'Come ashore, come merrie mates', the song of the skippers before their dance, is extant in 'Musica Antiqua'. The song 'Bring away this sacred tree' is also included in 'Musica Antiqua', ascribed to Nicholas Lanier. Smith wrongly attributes the song to 'Luminalia'. The British Museum copy of Campion's masque mentions that the songs 'Goe happy man' and 'While dauncing rests' were set by Coperario.

74-5.—'St Francis Bacon's Masque', (see No. 62). Sir Francis Bacon superintended 'The Masque of Flowers', which commemorated the wedding of the Earl of Somerset to the Lady Howard. Its proximity here in the manuscript to items from 'The Masque of Squires', given in honour of the same wedding, strengthens the ascription.

76-7.—'Cuperaree or Grays In Masque'. This must refer to the 'Masque of the Inner Temple and Grays Inn'. The first of the two tunes given is the same as occurs in the Fitzwilliam Virginal Book under Giles Farnaby's name, as a "Maske" (No. ccix). Farnaby's authorship clearly extended no further than an arrangement of a composition by Giovanni Coperario. (This casts doubt on Farnaby's authorship of other items included in the Fitzwilliam Virginal Book under his name.) E. W. Naylor's claim that this particular tune "seems to have been one of the tunes in the Maske of Flowers, 1613" is unsupported by any evidence.

78.—'The Fooles Masque'. This belongs to Jonson's Masque, 'Love Freed from Folly', 1611. The Follies were twelve shee-fooles. There is no indication in the "bill of account of the hole charges of the Queenes Majesties Maske at Christmas 1610" of who composed the music for this antimasque; the account is more concerned with how the fools were dressed. Lawrence, who assigns this item in 10444 to Jonson's Masque 'Love Freed', states that "Alfonso Ferrabosco supplied the vocal music and T. Lupo the dance tunes", quoting Peter Cunningham as his authority. Cunningham, however, only gives the bill of account, and this states explicitly that Thomas Lupo was only responsible for "setting the dances to the violens". The music is very corrupt.

79.—'The Nymphes Dance'. This belongs to Beaumont's 'Masque of the Inner Temple and Grays Inn'. The same music may have been utilized in William Browne's *Inner Temple Masque*. A detailed comparison of this masque with Beaumont's reveals considerable similarities. Both have an antimasque of nymphs and an antimasque "not of one kinde or liverie (because that had been so much in use heretofore) but as it were in consort like to broken Musicke".

80.—'The Lord Hay's'. This item belongs to Campion's 'Masque in Honour of the Lord Hays marriage', 1607. The music is the same as Campion printed at the back of the published version of his masque (cf. B.M. C.21. c. 43) for the third song set to music by "M. Lupo", 'Shewes and nightly revels'. Campion tells us that this tune and the tunes to the last two songs of the masque "were devised only for dauncing, yet they are here set forth with words that they may be sung to the lute or violl". All five songs are given with their music. A modern editor of the masque has a footnote to the effect that it "has not been thought worth while reprinting these songs in this place". (Vivian, P. ed: *Campion's Works*, Oxford, 1909.) It is this item in 10444 which ought to bear the date 1607, for this alone belongs to Campion's masque of that year. Nos. 95-7, which now bear the spurious marginal dating 1607, do none of them correspond to the music which Campion carefully printed.

81.—'The Nobleman'. This belongs to Cyril Tourneur's lost play of the same name, 1611-2. A transcript of this version appeared in Allardyce Nichol's edition of Tourneur (London, 1929). The treble part alone has been transcribed, nor is there any mention of the bass part which occurs in the same manuscript. The error due to omission is, however, considerably less than that which has resulted from the treble part being written out with the bass clef-sign. The sharp sign against a note on the fourth line of the stave has led the transcriber to the conclusion that the note was F \sharp below middle C; similarly flat signs against notes in the fourth and first spaces were read as E \flat and A \flat in the bass clef, so the whole piece of music was transcribed exactly as it stands in the manuscript, with the treble clef altered to the bass clef.

Apart from the significance of the earlier dating of 10444 as a whole and the existence of this particular piece alongside Robert Johnson's music for the masque of 'Oberon', 1611-2, a lute version of the piece is contained in 38539 dated c. 1613-16, which makes it almost exactly contemporary with the production of the play. Moreover, within 38539 occur "the witches dance" and "the Faryis dance" which belong to Jonson's 'Masque of Queenes' 1609 and 'Oberon' respectively. From the lute version it has been possible to correct the 10444 version which is corrupt not only from the omission of accidentals but also in the valuation of notation between the treble and bass parts which do not agree.

82-3.—'The Satyres Masque', 'The Fairey Masque'. These belong to Jonson's 'Oberon' given by Prince Henry at Whitehall on January 1st 1611-2. The two items are obviously complementary, and "masque" here signifies antimasque. The satyrs' dance occurs without title in Thomas Simpson's 'Taffel Consort' (Hamburg, 1621) under Robert Johnson's name. Copies of Simpson's work are now extremely rare. The British Museum has only a copy of the *Generalis Bassus*. The

copy which had been kept at the State and University Library, Hamburg, was destroyed by fire during the second great war. I have been able to trace a copy, however, at the Herzog August Bibliothek, Wolfenbüttel, where all the parts are preserved except the *Generalis Bassus*. Thus it is possible to reconstruct the whole instrumental piece. It is identical with the version called 'the Satyres Masque' in 10444.

The "fayris Daunce" in 38539 is the same as 'The Fairey Masque' in 10444. This is important evidence, because MS. 38539 version was written down only a short time after the performance of the piece in the masque. Robert Johnson's connection with the masque is well documented. From the account printed in Reyher's 'Les Masques Anglais', Paris, 1909, it is clear that Robert Johnson composed the music for all the dances, recruited, formed and directed the orchestra of twenty lutes which accompanied the Prince of Wales' Dance, and directed the orchestra of sixteen other instruments which accompanied the satyrs and fairies. MS. 38539 contains two *Almans* ascribed to Robert Johnson, which occur in his name in the Fitzwilliam Virginal Book. Their popularity is attested for by their survival in numerous other manuscripts.

The success at Court of 'Oberon' led to the transference of the antimasque of satyrs to the Blackfriars stage, in a King's Men production of 'The Winter's Tale'. The antimasque undergoes modifications; it is danced by twelve satyrs instead of ten as in 'Oberon', and the emphasis has moved from that of being a rude foil to a lordly masque to the agility of the dancers. Intrinsically, however, it was the same dance, employing some of the dancers who had taken part in the original performance of the masque at Court, and performed to the same music. A. H. Thorndike was first led by the reference in 'The Winter's Tale', "one three of them hath danced before the King", to conjecture the transference of the antimasque, a conjecture strengthened by the survival of the music composed by Robert Johnson, who was intimately connected with both Blackfriars and Court entertainments at this time.

84.—'The Pages Masque'. This item, occurring in a Robert Johnson group, most probably belongs to Chapman's 'Masque of the Middle Temple and Lincoln's Inn'. It is, I believe, the second antimasque danced there. (See also No. 53).

86.—'The Gypsies Masque'. This item belongs to Jonson's 'Masque of the Metamorphosed Gypsies', 1621. The music is certainly Robert Johnson's. Lawrence's alternative is out of the question, as being too late. A setting of the song 'From the famous Peake of Darby' for the masque is extant in Playford's 'Musical Companion', London, 1672, ascribed to Robert Johnson. A second song, 'To the old longe life and treasure', is included in John Gamble's 'Commonplace Book'. The duet, 'Why this is a sport', is extant in B.M. Add. MS. 29396, ascribed to "Mr. Chilmeade", but it cannot possibly be his composition since he was only eleven years old in 1621. Versions exist of Cock Lorel's ballad in the Playford Anthologies without ascription.

89-90.—'The Tempest'. The alternative identification which Lawrence proffers is too late. The music is most probably from 'The Tempest'. Robert Johnson's settings for two of the 'Tempest' songs are extant in 'Cheerful Ayres' Oxford, 1659, and the setting of 'Where the bee sucks' is also in the Bodleian Library. The gaiety that characterizes

these two settings, which are obviously complementary, runs through the instrumental piece here in 10444. This particular piece is divided into three sections. The first and third would lend themselves to being played over and over, serving as incidental music for various entries. I think it possible that the item following 'The Tempest' in the manuscript called 'A Masque' is incidental music to an entry in the play. Throughout the manuscript there are numerous items bearing only the name 'A Masque', and the majority of these are only short musical phrases; they are certainly neither music to the main nor to the anti-masque dances. Johnson's 'Tempest' music must be considered alongside his Fairy music, written a short while earlier for 'Oberon'. The success of the one may well have led to the other. The music for both these productions occurs in a Robert Johnson group in 10444. If No. 39 represents the reapers' dance from 'The Tempest' the item here may refer to the dance of shapes.

Enter several shapes, bringing in a banquet; and dance about it with gentle actions of salutation; and, inviting the King, etc., to eat, they depart.

91.—'Van Welly'. Probably refers to Vandell Welde, a Dutch picture dealer who came to court c. 1610-12.

93.—'The Shepherds Masque'. Now that it is recognized that the marginal date 1635 is spurious there can be no possibility of attributing it, as Lawrence does, to Carew's masque 'Caelum Britannicum'. By 1635 masque music, as evidenced by William Lawes' work, for instance, was much more ambitious and more skilfully managed. Music was becoming more and more regularly barred and key-signatures were more often used. None of the music in 10444 is barred, and very few evidence any attempt at a key-signature. Moreover, the bass part is "pricked out" in diamond-shaped notes, a usage which generally became obsolete by the middle 1630s, although printed music retained the device longer.

A shepherds' dance graced 'The Winter's Tale' (Act IV, 4). An antimasque in Jonson's 'Pans Anniversaire', 1620, consisted of shepherd boys of Boeotia, and there was a dance of shepherds and shepherdesses in Beaumont and Fletcher's play 'The Prophetess', 1622. If choice had to be made I should favour 'The Winter's Tale'.

95-7.—'The Lord Hayes Masque.' Jonson's masque 'Lovers Made Men' was given at Lord Hay's house in honour of the French Ambassador on February 22nd 1617. The dances here probably refer to the main entry, the main dance and the going-out dance of this masque. The marginal date 1607 is spurious. See also No. 80.

98.—'The Maypole.' The antimasque dance in Beaumont's 'Masque of the Inner Temple and Grays Inn', presented February 15th 1612-3, and subsequently transferred to 'The Two Noble Kinsmen'. There is no disguising in the transference.

99.—'The Amazonians Masque.' Since there is only one dance here and not the usual series of three, I am of the opinion that it is the Masque of Amazons introduced into Shakespeare's 'Timon of Athens'.

Music. Re-enter CUPID, with a masque of ladies as Amazons, with lutes in their hands, dancing and playing. (Act I, 2.)

This may possibly be the result of the transference of an antimasque

to the Blackfriars stage. The earliest text of the play is the folio version of 1623. 'A Masque of Amazons' was arranged to be given at Lord Hay's residence early in January, 1618, but had to be abandoned. The masquers had "taken great pains in continual practising, and were almost perfect, and all their implements provided: but whatsoever the cause was, neither the King nor the Queen did like or allow of it, and so all is dashed" (Calendar of State Papers).

100.—'The Furies.' Lawrence's suggestion that this is music from 'Salmacida Spolia' is much too late. There was a dance of furies in Fletcher's 'The Faithful Friends', performed in 1614.

101-51.—'The Cuckolds Masque.' "The first . . . of the Ladies after the Cuckolds." The wording of the title is important here. The instruction "after the Cuckolds" cannot refer to the position of the music in this particular manuscript; it must refer to the whole masque of which those are all items, and in which 'The Cuckolds Masque', almost certainly an antimasque, was followed by the sequence of dances given by the main masquers. The Ladies Masque was probably 'The Masque of Amazons'.

110.—'The Lady Lucies Masque.' Lady Lucy, Countess of Bedford, took part in several of the Court masques, dancing as Vesta in Daniel's 'The Vision of the Twelve Goddesses', January 8th 1604-5. The preface of the printed edition of this masque is addressed to her by Daniel. Lady Bedford had "preferred Daniel to the Queen" in this employment. She danced in Jonson's 'Masque of Blackness', January 6th 1605-6, 'Hymenaei' January 5th 1606-7, 'Beauty', January 10th 1608-9, and 'Queenes', February 2nd, 1609-10. There is no record of the Countess of Bedford's giving a masque of her own, so that it may well be that the item here refers to the masque she manoeuvred, Daniel's 'Vision of the Twelve Goddesses', which has already been represented in the manuscript by No. 57.

111-2.—'Mr. Adson's Masque.' (See No. 35.) Lawrence's remarks on these items are erroneous. He comments that they are "probably the composition of John Adson, who was sworn in a court musician for the cornet and flute in ordinary on November 4th, 1633, and remained in the King's service until his death in June, 1640. These inclusive dates doubtless mark the period when the music was written. It is noteworthy, however, that Jean Adson and Guillaume Burt, cornet players from England, had been in the service of Charles III, Duke of Lorraine, from 1604 to 1608 (Jacquot, 'La Musique en Lorraine'.) Assuming that the two Adsons were identical, we have no record of John's doings in the interim".

Lawrence is still too much influenced by the spurious marginal dating 1635, and is thus inclined to accept the later dating for 'Mr. Adson's Masque'. The dances were composed before 1611, when they were first printed.

113.—'The Divells dance.' Lawrence's conjecture is much too late. There was a "devils dance" in Beaumont and Fletcher's 'The Prophetess', produced by the King's Men in 1622.

114.—'Mary Maudling.' Halliwell states that "there was a masque on the subject of Mary Magdalen acted at Court, temp. Jac. I." I cannot trace any mention of such a masque. The piece of music here is

more likely to be the name of a well-known dance-tune than an item from a masque to which it gave, or from which it took, its name.

120-3.—¹ Essex Anticke Masque,' 'My Lord of Essex.' All four dances belong to Jonson's masque 'Hymenaei' written to celebrate the marriage of Robert, Earl of Essex and Lady Frances, second daughter of the Earl of Suffolk. The masque was produced on January 5th 1606-7 in the old Banqueting House at Whitehall.

The first item refers to the antimasque of "*the foure Humours, and foure Affections/ all gloriously attired, distinguisht only by their severall En-signes and Colours; and, dauncing out on the Stage, in their/returne, at the end of their daunce, drew all their swords, offered / to encompass het Altar, and disturbe the Ceremonies*". It is more properly designated an antemasque, since it was danced by Gentlemen and not Players. The antemasque gave way in Jonson's subsequent masques to the "anti-masque", a false masque and foil. It is interesting to notice that in 'Hymenaei' we probably have the transitional stage, for the masque of "Humors" and "Affections" has something of a disturbing character, whilst being an introduction and foil to the main part of the masque.

124.—'Flye fowle soule.' These are the first words of a song ("Fly foule soule, to some forsaken hill") extant in B.M. Add. MS. 29481, f. 24b.

127.—'Grays Inne Masque.' This is the celebrated air, 'Mad Tom of Bedlam', which has been variously attributed to Henry Purcell and Henry Lawes, both wrongly. Chappell conjectured that it might belong to the same masque as nos. 76-7 here, and assigned the composition of the tune to John Coperario, on the strength of these items being entitled 'Cuperaree or Grays In Masque'. The tune was primarily a dancing tune; it had no words until 1669. The item probably belongs to 'the Mountebanks Masque' on account of its proximity here in the manuscript to other items from the same masque. (See Nos. 129, 131.)

128.—'Yorke House Masque.' The Calendar of State Papers refers to a masque by Maynard given at York House in November, 1623, in celebration of Prince Charles's return from Spain. "A Masque was played, invented by young Maynard, but it offended the Spaniards, being chiefly a congratulation on the Prince's return." (See also 1-7, (15.)

129.—'The Mountebanks Dance at Grayes Inne.' Performed by four Mountebanks who each sing a song and then "daunce antemaske". Nichols printed the masque as acted at Grays Inn, quoting his source as "a MS. in the Harleian Collection". B.M. Add. MS. 5956 contains the text of the masque as performed afterwards at Court, February 16, 1618, with a song in the place of the final paradoxes. One of the songs, 'What ist you lacke?', is extant in B.M. Add. MS. 29481, f. 17b.

130.—'The Standing Masque'. In a letter by Chamberlain to Carleton, dated February 12, 1619-20, there is a reference to a "running Masque": "We hear the King will be here within this fortnight, and spend all the Lent hereabout. They pass the time merrily at Newmarket, and the running Masque ranges all over the Country where there be fit subjects to entertain it, as lately they have been at Sir John Crofts' near Bury, and in requital those Ladies have invited them to a Masque of their own invention, all these fair sisters being summoned for the purpose, so that on Thursday next the King, Prince, and all the Court go thither

a Shroving". The requital masque may well have been called 'The Standing Masque'.

131.—'The Maypole dance at Grayes Inne'. This belongs to the 'Masque of Mountebanks', (see no. 129). "The paradox of it is, that if it (i.e., the smocke of Venus) be hanged on the tope of our May-pole, it drawes to us all the younge laddes and lasses neere adjoyninge, without powder to put to, till we stricke saye ourselves. And now I have named our May-pole, goe, bringe it forth, though it be more troublsome or cumbersome than the Trojan horse, bringe it by force of armes; and see you fix it fast in the midst of this place, least, when you circle it with your caprians daunces, it falls from the foundation, lights uppon some ladye's head, and cuffe off her perriwigge." The maypole comes to life, and then, "Paradox, his Disciples, and the May-pole, all dance." (From the text of the masque as printed in Nichols.)

132-5.—'The Goates Masque,' 'The Prince's Masque.' All four dances belong to Jonson's masque 'Pleasure Reconciled to Virtue'. This Prince's Masque proved dull on its first performance at Whitehall on Twelfth Night 1618-9. From a letter by Nathaniel Brent to Carleton, dated February 21, 1618-9, London, we learn that the "Princes maske was showed againe . . . with som few additions of Goats and Welshe speeches sufficient to make an English man laugh and a Welsh-man cholerique, without deserving so great honour as to be sent to y^e L^o". Sir Gerard Herbert wrote to Carleton the following day that the masque "was much better liked than twelveth night; by reason of the newe Conceites and ante masks and pleasant merry speeches made to the Kinge, by such as Counterfeyted wels men, and wisht the kinges Comynge into Wales".

139.—'Waters his love.' This probably refers to Tristram Waters, who was a first assistant in the company of Musicians, 1604.

140.—See Nos. 30-1.

143.—See Nos. 68-9.

147-9.—'Sir John Pagginton's.' The reference is to Sir John Pagginton, after whom the popular 'Pagginton's Pound' dance-tune was named. He lived in London in splendour and outran his fortune. A period of debts and strict economy was ended by a wealthy marriage in 1598. In June 1603 he entertained James I with great magnificence at his house at Aylesbury. He died in January 1624-5. The three dances here belong most probably to the 1603 entertainment. (See also items 30-1 and 140.)

158.—See No. 53.

A NEW SOURCE OF EARLY ENGLISH ORGAN MUSIC

BY THURSTON DART

THE musical scholar wishing to study the development of English keyboard music before the early years of the sixteenth century has almost nothing to guide him. The only known surviving source has hitherto been the "Robertsbridge" manuscript (British Museum Add. MS. 28550), dating from the earlier part of the fourteenth century. This manuscript has always raised more questions than it answers, and to the historian interested only in English music it cannot be said to be altogether helpful. The pieces it contains appear for the most part to have been composed in France; they have been written down in a unique kind of notation which seemingly owes allegiance to Germany; the setting of one of them is ascribed to an otherwise unknown Italian musician called Peter the Great ("Petrone"); and the manuscript itself forms part of a register once belonging to the vanished abbey of Robertsbridge in Sussex. So international a document is hardly satisfactory as a starting point.

There is a chasm of some two hundred years between this remarkable manuscript and the early sixteenth-century sources of English keyboard music discussed by Denis Stevens in his *Commentary to the Mulliner Book* and in his paper read to the Royal Musical Association in 1951. But recent work on the medieval manuscripts in the Bodleian Library has brought to light a hitherto unknown piece of English organ music written in the early years of the fifteenth century, and though this minor discovery cannot hope to bridge the chasm, it does at least provide a narrow plank.

Once again the initial clue came from Dom Anselm Hughes's 'Medieval Polyphony in the Bodleian Library'. On pages 27 and 28 of this useful survey Dom Anselm has listed the contents of a fragmentary manuscript of medieval songs, once forming part of Douce's library and now known as Douce MS. 381. The musical part of this manuscript comprises no more than four small leaves of paper, and excellent facsimiles of the first three of these were included in the first volume of 'Early Bodleian Music' (London, 1901). The last leaf is described by Dom Anselm as containing a "Felix namque (probably instrumental)", and this tantalizing remark prompted me to examine the leaf more closely when I was last at Oxford. It is very much faded and effaced, so much so, in fact, that at first

sight it seemed a hopeless task to attempt a transcription. But Dr. Hunt was kind enough to arrange for me to use the Library's ultra-violet light equipment, which had the effect of making the writing more and more legible until at last the piece could be transcribed in its entirety (save for two or three notes).

There can be no doubt, I think, that this is organ music. To begin with, the manuscript shows it in score. The rest of the manuscript consists of songs in two or three parts, and the individual voices of these are as usual set out one after the other. The 'Felix namque', on the other hand, is written on four pairs of five-line staves (unbarred), and it will be seen from the transcription that both parts always end a stave together (shown by ||). The general style of the music rules out any question of its being a vocal conductus, the only other contemporary musical form which was customarily written in score. Both in its texture—a descant to a canto fermo—and in its notation—short notes in the descant, long notes and ligatures in the canto fermo—the music is strikingly similar to such later manuscripts of English organ music as Add. MS. 29996, one typical page of which is given in facsimile in the 'Proceedings of the Royal Musical Association' containing Stevens's paper (seventy-eighth Session, 1951–52). The choice of canto fermo is significant in itself. 'Felix namque', an extended plainsong from the Sarum Gradual, was the offertory for the Vigil of the Assumption of the Virgin, and it is one of the favourite themes used by later English organists for their more elaborate compositions. The Mulliner Book includes settings of it by Blitheman, Farrant and Shelbye and there are two notable settings by Tallis in the Fitzwilliam Virginal Book. The Oxford version of the plainsong has some unexplained variants from the standard Sarum version found in the Gradual, which was the one used by sixteenth-century composers; though bars 15 to 26 are identical with the Gradual, bars 1 to 14 are quite different and bars 27 to 29 have an extra note or two. The complete offertory is very much longer than the Oxford setting, which uses only the first section of it, and later organists made a point of setting the whole of the plainsong; was it not after all an offertory? The fragmentary state of the Oxford manuscript might have led one to suppose that part of the composition had been lost, but I do not believe this to be the case. The other side of the leaf is blank, and below the 'Felix namque' itself there are the remains of a ninth stave of music containing some almost indecipherable notes in an entirely different style from the descant of the offertory. Moreover, the evidence of the other leaves of the manuscript shows that they can never have been much larger than they are at present, so that

it is unlikely that any part of the organ piece has been cut away.

The style of the setting is exceedingly simple; indeed it is little more than a written-out improvisation. The harmony, based mainly on the consonances of the fifth and octave, points to a date nearer to 1400 than to 1450, and there are few traces here of the "sweet" English style of the fifteenth century proper. The persistent trochaic rhythm of the descant suggests the musical tastes of the fourteenth century rather than those of the fifteenth, and in particular the influence of the so-called Worcester school of polyphony. The music itself is written in void notation. In his recent 'Studies in Medieval and Renaissance Music' Manfred Bukofzer has thrown new light on the early history of this kind of notation, and he has shown that it must have been introduced at a rather earlier date than had been accepted hitherto. The new evidence provided by this organ piece suggests that it may in fact have been an English innovation, introduced to the Continent during the first half of the fifteenth century as yet another part of the "*nouvelle contenance angloise*". Many of the sources in which this new style of notation is first found are of English origin, and its use in such foreign manuscripts as the Italian *Canonici Misc.* 213 may plausibly be ascribed to the effect of northern models. (The contents of this manuscript, as of so many others of the time, show the great indebtedness of Italian musicians and music-lovers to their Franco-Flemish rivals; if the music itself came from the North it is logical to suppose that its notation may have derived from the same region—the very region in which English influence on the growth of music was at its greatest.)

A few contemporary settings of plainsong for the organ are to be found in German manuscripts from Sagan and Winsem and also in an important Italian anthology now at Faenza (see Plamenac's paper in the 'Kongress-Bericht Utrecht 1952', pp. 310–326), but this material has been so randomly preserved that only the most superficial comparison of the different national styles is at all possible. The Italian pieces leave an impression of wayward brilliance, those from Germany are more sonorous but less imaginative, while the Oxford 'Felix namque' seems to have a sober gaiety all its own. Its cadences are carefully marked; the lengths of its phrases seem better balanced and more contrasted than those by Italian or German composers and the tonality is always clear; its austere figuration avoids the mechanical sequences and also the aimless note-spinning found in so many of the Faenza descants. Lastly, in the Italian pieces the *canto fermo* usually creeps along like an infirm tortoise while the descant frisks like a wanton hare; in the 'Felix namque'

the canto fermo is less decrepit and the descant less flighty. These comparisons, it is true, are based on a wholly inadequate amount of material, yet they seem to reveal the same differences of outlook towards the problems of composing for the keyboard which later characterized the music of the sixteenth century. The Oxford Offertory suggests that the distinctive features of English keyboard music as we know it have their roots deep in the Middle Ages.

RUBBRA'S VIOLA CONCERTO

BY IVOR KEYS

IN his viola concerto in A, Op. 75—now published by Lengnick in miniature score and also in an arrangement for viola and piano—Edmund Rubbra has, without losing distinction of style, adopted a “popular”, even easy-going utterance, particularly in the vivacious dance-rhythms of the middle movement and in a free use of orchestral colour in the work as a whole. The inimitable character of the viola dominates, to the exclusion of any orchestral tutti, the first movement, a rumination entitled ‘*Introduzione quasi una fantasia*’. As usual with Rubbra, formal fantasy is held on a fairly tight rein, and this movement has two closely interlocked themes and is also knit by melodic tags, one of them—again a characteristic touch—usually heard with its own inversion for companion.

The second movement is a boisterous rondo with a Sibelian turn of phrase in its insistent thrummings on a tonic chord, to which the music is well content frequently to return. The comparatively large amount of repetition in this movement contrasts strongly with the constant development of many of Rubbra's symphonic movements and gives it an air of blithe relaxation, for all its rhythmic insistence. Its connections with the first movement are both thematic and rhythmic. One may note the same preponderance of $\frac{1}{2}$ time with incessant “hemiola” rhythms, and another popular touch in the large amount of writing in parallel thirds.

In the last movement, called ‘*Collana musicale*’—musical necklace—Rubbra pursues the interesting idea (hinted at in some previous works) of stringing together short sections of music, related but not to the extent of being variations, and avoiding full closes and drastic changes of mood. The obvious difficulties of such a method have been overcome with no visible signs of labour, and the whole movement is suffused with the colours of the solo instrument for which the composer has an obvious affection.

Felix namque

Anon.

Douce 38,
f. 23.

ff e-

-lix nam-que

es sa-

-cra

vir- go ma-

-ri -a.

ITALIAN 17th-CENTURY SINGING

By NIGEL FORTUNE

THIS paper arises out of a study of Italian secular monodies. More than 200 books of these solo madrigals and arias were published in the first forty years of the seventeenth century, and they were among the most popular music of the day. Most of my quotations are taken from the prefaces to these song-books and from those to volumes of monodic motets, which were also very popular. The prefaces to operas and polyphonic madrigals are sometimes worth quoting, too; nor can one ignore the opinions of contemporary theorists and chroniclers like Doni and della Valle. To avoid footnotes I shall begin by listing the principal sources:

(a) Prefaces to the following books of secular monodies:

Antonio Brunelli: 'Arie, scherzi, canzonette, madrigali à 1-3', (Venice, 1613.)

Giulio Caccini:

'Le Nuove Musiche', (Florence, 1602).

'Nuove Musiche e nuova maniera di scriverle', (Florence, 1614).

Bellerofonte Castaldi: 'Primo Mazetto di fiori musicalmente colti dal giardino bellerofonteo', (Venice, 1623).

Sigismondo d'India: 'Le Musiche', (Milan, 1609).

Giovanni Domenico Puliaschi: 'Musiche varie à una voce', (Rome, 1618).

(b) Prefaces to the following books of monodic motets:

Bartolommeo Barbarino: 'Motetti à voce sola, libro secondo', (Venice, 1614).

Giovanni Bonachelli: 'Corona di sacri gigli', (Venice, 1642).

Ignatio Donati: 'Secondo libro de' Motetti à voce sola', (Venice, 1636).

Ottavio Durante: 'Arie Devote', (Rome, 1608).

Horatio Modiana: 'Primitive di sacri concetti', (Venice, 1623).

Francesco Severi: 'Salmi passaggiati per tutte le voci', (Rome, 1615).

(c) Prefaces to the following operas and madrigals:

Marco da Gagliano: 'Dafne', (Florence, 1608).

Domenico Mazzocchi: 'Madrigali à 5', (Rome, 1638).

Jacopo Peri: 'L'Euridice', (Florence, 1601).

(d) Essays and Treatises:

Giovanni de' Bardi: 'Discorso mandato . . . a Giulio Caccini detto Romano sopra la musica antica e'l cantar bene', (c. 1580).

Severo Bonini: 'Prima parte de' Discorsi e Regole sovra la Musica', (after 1642 but before 1663.)

Cesare Crivellati: 'Discorsi musicali', (Viterbo, 1624).

Giovanni Battista Doni: 'Discorso sopra la Perfezione delle Melodie o de' Concelli'. In 'Compendio del trattato de' generi e de' modi della Musica', (Rome, 1635), pp. 95-125.

Vincenzo Giustiniani: 'Discorso sopra la Musica de' suoi tempi', (1628).

André Maugars: 'Response . . . sur le sentiment de la musique d'Italie', (Rome, 1639).

Pietro della Valle: 'Discorso della musica dell'età nostra . . .', (1640).

Caccini's first preface, Peri and Bardi are translated in Oliver Strunk's 'Source Readings in Music History' (London, 1952), and I have used his translations in this paper; Bonini, Gagliano, Giustiniani and della Valle may be read in Angelo Solerti's 'Le Origini del Melodramma', (Turin, 1903); Bonachelli, Donati, Durante, Mazzocchi and Modiana may be read, in part or complete, in Hugo Goldschmidt's 'Die italienische Gesangsmethode des XVII Jahrhundert', (Breslau, 1890). Most of the prefaces may be read in the catalogue, by Gaetano Gaspari and others, of the Liceo Musicale, Bologna, 4 vols. (Bologna, 1890-1905); and most of those to secular works are reprinted, in part or complete, in Emil Vogel's 'Bibliothek der gedruckten weltlichen Vokalmusik Italiens, 1500-1700' (Berlin, 1892). Maugars's essay was reprinted in Paris in 1865 and translated into English by J. S. Shedlock in 'Studies in Music', ed. Robin Grey, (London, 1901).

Nine monodies out of ten were written for a high voice, soprano, mezzo-soprano or tenor; the clefs most often used are the soprano, tenor and treble, in that order. But clefs are not a very reliable guide to the voice that a composer had in mind when he wrote a song—if indeed he had one in mind at all. Some composers wrote songs specially for their friends or for eminent singers; for example, Giovanni Pietro Bucchianti wrote one in 1626 for Francesca Caccini, and Nicolò Fontei composed the whole of his 'Bizzarrie Poetiche' (1635 and 1636) for that other celebrated soprano-composer, Barbara Strozzi. As a rule, though, the same songs were meant to be sung by men and women alike. Nobody troubled much in the seventeenth century about the incongruity of a tenor's singing the lament of a forsaken maiden; besides, we may remember Campion's remark in the preface to his 'First Booke of Ayres' (c. 1613): "treble tunes . . . are but tenors mounted eight notes higher." Because he interpreted the clefs so literally Doni was trapped into making irrelevant criticisms on these lines of Monteverdi's "lettere amorose". Castaldi is on safer ground when he remarks that it seems to him "laughable that a man with the voice of a woman should set about proposing to his mistress and demanding pity of her in the voice of a falsetto". Castratos and contraltos do not seem to have been very popular with the admirers of secular music;

certainly very few monodies were written in the alto clef—if that is any guide. There was at least one castrato at the Medici court in Florence; towards 1640 the castrato Loreto Vittori, who also composed operas and cantatas, was one of the most noted singers in Italy; Giustiniani and Maugars report that there were many altos and castratos in the churches of Rome, and della Valle mentions three or four “falsettos” by name: Lodovico, Orazietto and Giovanni Luca (Conforto—who wrote a book on vocal ornaments?); Puliaschi, who was a papal singer, sang also at the Medici court in 1620 (and tenor and bass as well).

Doni, the soundest and most interesting Italian theorist of his day, had nothing but contempt for the contralto voice; he dismisses it as “unnatural and too feminine”. On this point, then, he agrees with Castaldi and Caccini, two champions of secular music. Caccini says that a singer should “sing his clear and natural voice, avoiding feigned tunes of (*sc.* or?) notes”, and should save his breath, not for these offensive sounds but “to give the greater spirit to the increasing and diminishing of the voice, to exclamations and other passions”. He concludes: “From a feigned voice can come no noble manner of singing, which proceeds from a natural voice, serving aptly for all the notes which a man can manage according to his ability, employing his wind in such a fashion that he may command all the best passionate graces used in this most worthy manner of singing”. Of all voices Doni—and, I suppose, Caccini, too—preferred the tenor, and he singles out for special praise the Roman tenor Francesco Bianchi. Most of the other famous singers of the time were sopranos, and it is therefore surprising to find that in Doni’s hierarchy these occupy only third place—one place above the altos. For next to tenors Doni liked basses.

Doni hated indiscriminate graces and divisions and I feel sure he meant to qualify his predilection for basses with some such words as these: “Of course I do not mean those who seek only to show us how low they can sink, alike in the notes they sing and in their lack of taste which impels them to feed their ignorant admirers upon ridiculously florid runs”. Except Puliaschi, secular composers do not seem to have been at their best in their bass songs. Charon’s music in ‘Orfeo’ and Pluto’s in ‘Il Ballo delle Ingrate’ is not vintage Monteverdi as the solos written for Gostling are sometimes vintage Purcell. There is not a monody written for a bass but lapses after a few bars into an empty series of divisions on the continuo line. Some of the finest and most radical monodists—Pietro Benedetti and Claudio Saracini, for instance—wrote no bass songs at all, probably because they knew that this would

mean sacrificing their artistic personalities to hollow conventions.

Caccini was particularly pleased with two songs that he published in 1614. Although they are written for a tenor they "seek out notes more proper to a bass". He mentions them boldly on his very pretentious title-page, which was probably intended to bolster up his fading reputation at the Florentine court. This was a much more serious business than following the sound advice of Giovanni de' Bardi. Had not Bardi years before counselled him "never to pass from the tenor to the bass, seeing that with its passages the bass takes away whatever magnificence and gravity the tenor, with its majesty, has bestowed"? In his preface Caccini admits that the lower notes of these two songs should be freely ornamented, so as to give them a little more bravura; for he knew well enough that "the bass register is less able than the tenor to move the passions". Maugars remarks how few really deep bass voices there were in Rome. Of all the singers listed by della Valle and Giustiniani, Melchior Palontrotti is the only one who we know was a bass; in fact, he seems to have been the most famous bass of his time. He was a nobleman who was at once a member of the papal choir and a leading figure in the operatic life of Florence and Mantua. He must surely have sung some of the bass songs composed by monodists who lived at these courts. We know one song that he sang and also how he sang it: "Muove si dolce" from 'Il Rapimento di Cefalo' (1600), which Caccini printed in 'Le Nuove Musiche' with all its original divisions.

I turn now to the sopranos and tenors who were the musical idols of the age. Della Valle alone mentions fifteen sopranos who were well known at Rome, and he refers to several others who came from nunneries in and around Rome. He tells us that some of them belonged to the retinues of music-loving cardinals like Borghese and Montalto. Probably only very few of these singers were known outside Rome, but he mentions three who were famous throughout Italy: Vittoria Archilei, Adriana Basile and Francesca Caccini (Giulio's daughter). Adriana is best remembered for her glittering performances in the operas produced at Mantua and in Rome. Francesca (affectionately known as "La Cecchina") was the most versatile of the three. She was a pupil of her father, and she made her debut in 1602 at the age of fifteen; she could play the harpsichord and theorbo; she wrote ballets and monodies (not very good ones, it is true) and some of their texts as well. But it was her voice which for twenty years brought her fame; night after night she delighted the Medici with her singing, and she won the admiration of Monteverdi, too. Even so, the connoisseurs of singing reserved

their most generous plaudits for Vittoria Archilei. There is hardly a Florentine composer, hardly a contemporary writer on music, who has not mentioned her in terms of extravagant flattery. For Peri, she was "that celebrated lady whom one may call the Euterpe of our age"; for d'India, whose songs she admired as the most "powerful" she had ever heard, she was most excellent beyond any other singer and also one of the most intelligent of all. Della Valle writes: "She was no beauty, but one of the foremost singers of the time". D'India gives a delightful picture of her. One day in 1608, when "the world's leading singers" were rehearsing in Caccini's house for the festivities which graced the marriage of the future Cosimo II, Grand Duke of Tuscany, Vittoria "turned away from the rehearsal and honoured my songs with the sweetness of her singing voice".

Della Valle mentions one or two Roman tenors, Verovio and Ottaviuccio, for example. Incidentally, the fact that singers are referred to so often by their Christian names only or by the diminutive forms of these names is another indication of their popularity. Most of the best-known tenors of the day—Caccini, Giuseppino, d'India, Peri and Francesco Rasi—were also famous composers of monodies. Caccini was proud, vain, conceited and hot-tempered; and a number of indiscriminating admirers lavished on him any amount of half-baked praise. But he was obviously a fine singer. His art may probably be summed up in the one word "elegance". His contemporaries tell us that he was more elegant and refined than Peri, though he lacked Peri's ability to go straight to the hearts of his audience. And he deserves to be remembered for his attempts to replace with graceful, subtle, even whimsical ornaments the aimless divisions which disfigured the vocal music of his time; it was for his "industry" in this matter that Doni particularly admired him. The publishers of both d'India's third set of 'Musiche' (1618) and Peri's 'Le Varie Musiche' (1609) agree upon one thing—that nobody can appreciate the perfection of these songs unless they have heard them sung by the composers themselves. We know very little about d'India as a singer and not very much about his life. He was a Sicilian nobleman, and he held only one important musical appointment; this was from 1611 to 1623, when he was director of music at the court of Savoy at Turin. Next to Monteverdi, he was, I think, the finest composer of vocal music in Italy. Gagliano mentions the "estrema esquisitezza" of Peri's singing; and his words are echoed by many other writers, not least by the dithyrambic Bonini, who also notes Peri's particular success in writing and singing of tearful matters; in fact "his talent

would have moved to tears the stoniest of hearts". But it seems that for sheer beauty of tone no one could touch Rasi; his singing in Peri's 'Euridice' and Gagliano's 'Dafne' transported his hearers. Francesco Rasi, says Bonini,

sang elegantly, and with great passion and spirit. He was a handsome, jovial man, and he had a delightfully smooth voice; there was in his divine, angelic singing something of his own majesty and cheerfulness.

There remains Giuseppino. Is this a familiar name for the papal singer Giuseppe Cenci, as some writers—Doni for one—seem to imply? An interesting passage in della Valle's essay—I shall quote it later—in which he says that Giuseppino's singing seemed to consist of one long division, suggests that it is; for this definition of Giuseppino's singing also sums up Cenci's only known printed song. On the other hand, della Valle says that this Giuseppino wrote most of the villanelles which he learned in his youth (say, between 1590 and 1600) from Stefano Tivolaccio; and these songs were lewd and technically rudimentary. It is one thing for a papal singer to go off to Florence and sing in the operas of aristocrats, as Palontrotti did; it is quite another for him to go around the country composing and singing uncouth villanelles. Whoever he was, Giuseppino was no elegant singer like Caccini and Rasi. To paraphrase della Valle: "Giuseppino's voice was not a good one, yet he had a tremendous personality. His knowledge of music was nothing to write home about, but making divisions was second nature to him".

Mersenne drew a rather arbitrary and artificial distinction between Italian and French music. The Italians, he says,

represent for all they are worth the passions and affections of the mind and the soul, for example, anger, fury, rage, spite, swooning and several other passions, and they do this with incredible violence . . . ; whereas our French composers are content to tickle the ear and to use all the time in their songs a sweetness which is inimical to strength.

To a compatriot of Guédrón's all this may have seemed true. But it is only half the story. Granted, there is no violence in the French music of Mersenne's day, but there is much more sweetness in the Italian than he knew of. In fact, it is not too much to say that in the art of singing Italian composers and writers looked mainly for two things: sweetness and divisions. We may embroider that and say that on the whole it was the intelligent listeners who looked for sweetness, elegance, refinement, for discreet and subtle embellishments of the vocal line; while the untutored wanted only to be thrilled by extravagant roulades, by piercing high C's from sopranos

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and by cavernous low C's from basses. But that is not the whole story, either, for it does not take into account the treatment of the passions, which Mersenne recognizes as a peculiar Italian quality. Caccini devotes a good deal of his prefaces to the means whereby music can be made more emotional, more passionate; and some of the finest solo madrigals abound with ecstatic exclamations and with lugubrious, not to say morbid, harmonic progressions. However, few other writers say anything very flattering about passion, and it is worth noting that no book of monodies that contained many passionate madrigals was ever reprinted. Mersenne merely admired with a touch of envy a feature of Italian music which was quite foreign to the music of his own country, and it was one which was not treated very seriously by the Italians themselves.

The encomiums of early seventeenth-century Italian singers are full of adjectives like "soave", "leggiadro", "dolce", "angelico" and so on. These are always the first adjectives to come to the writer's mind—not "appassionato" or "energico". According to Crivellati,

in churches you sing differently from music-rooms; in churches you sing with a loud voice, in music-rooms with a subdued voice, though sometimes you must sing more loudly to conform to the sense of the words. The editor of Giovanni Croce's 'Sacrae Cantilene Concertate' à 3, à 5 and à 6 (Venice, 1610) also says: "where the voices sing, it (the organ?) must not be very loud, except in the part where it is marked TUTTI, which must be sung loudly to make a beautiful sound". Puliaschi warns the singer that even when he is singing loudly "his voice should not lose its sweetness". Even Severi, who is writing for people who sang in churches, insists that their tone should be "ferma e soave". The most authoritative opinion is Bardi's:

the nice singer will endeavor to deliver his song with all the suavity and sweetness in his power, rejecting the notion that music must be sung boldly, for a man of this mind seems among other singers like a plum among oranges.

He assembled for Caccini a series of quotations from Aristotle, Plato, Macrobius and Dante to prove that music could have no more persuasive quality than sweetness, and he concludes:

From these things one may gather that music is pure sweetness and that he who would sing should sing the sweetest music and the sweetest modes well ordered in the sweetest manner.

Divisions are, to quote Caccini, "those long windings and turnings of the voice" which

have been invented, not because they are necessary unto a good fashion of singing, but rather for a certain tickling of the ears of those who do not well understand what it is to sing passionately;

for if they did, undoubtedly divisions would have been abhorred, there being nothing more contrary to passion than they are.

They consist as a rule of florid festoons of notes of equal value; they were used indiscriminately; and they would sound just as well on instruments. We find them in a number of songs in the elaborate masques produced at Florence towards the end of the sixteenth century and in the madrigals for one to three voices by Luzzasco Luzzaschi. If we compare them with the new, subtle, essentially vocal ornaments evolved by Caccini (in some cases from examples quoted in sixteenth-century handbooks on ornamentation) we shall see why intelligent music-lovers found them so distasteful.

These music-lovers seem to have regarded divisions as a necessary evil, and an evil so firmly entrenched that they gave up trying to combat it. After all, many people obviously doted on them and would have protested violently if composers had stopped writing them. The philistine always makes more noise in defending something he likes or in attacking something he suspects than does his intellectual opponent, who usually adopts the resigned and faintly exasperated tone that Bardi adopts in the following passage:

To make divisions upon the bass is not natural, for (as we have said) this part is by nature slow, low and somnolent. Yet it is the custom to do this. I know not what to say of it and am not eager to praise or to blame it, but I would counsel you to do it as little as possible and, when you do, at least to make it clear that you do it to please someone.

Della Valle writes further of Vittoria Archilei: "She ornamented the written monody with long flourishes and turns which disfigured it but were very popular". Doni is less inclined to blame the composers than the singers, like Archilei, who devised divisions at sight, and the "stupid adulation of the ignorant mob, who often applaud things which deserve only cat-calls"; while the sensitive listener feels, as he endures some interminable division, as if he is hanging on a string and is waiting for it to snap. Giuseppino, an ignoramus himself, was obviously a man after the heart of the ignorant mob. In attacking him della Valle elaborates Caccini's point about divisions being "contrary to passion", and puts his finger on their fundamental defect:

... usually he inserted divisions where they were inappropriate. You never could tell whether his singing was supposed to be sad or gay, since it always sounded the same; or rather, it was always gay, because he always sang so many notes and sang them so fast. And I am sure he did not know himself what notes they were.

In fact Giuseppino, who knew how to sing divisions and therefore sang almost nothing else, was like that painter, of whom Gagliano

writes, who, knowing well how to paint cypresses, painted them all the time.

Donati provides some rules for the education of boys and girls in the art of singing. Here is one of them:

Hold the head high and look straight ahead, with your mouth half open so as not to lose too much breath; try not to arch the eyebrows, to move the lips or to make unseemly gestures with your face.

Durante advises the singer

not to make gestures with his body or his face while he is singing; but if he really wants to he must do so gracefully and in accordance with the sense of the words.

He must certainly not dance about the stage until his strength fails him, as Doni has seen some singers do. Crivellati must have seen this kind of singer, too, for he decries the use of gesture as more appropriate to the actors of comedies. There is an interesting letter from Rasi on this matter, which also throws some more light on the differences between the Italian and the French methods of singing at this time. He is writing to the Duke of Mantua, who has ordered Rasi's sister and pupil, Sabina, "to learn to sing in the French manner" ("imparar a cantar francese"). Rasi objects that "she will lose all the charm of the Italian way of singing" and adds:

the Spanish style of singing adds to the charm of the Italian style as much as the French style detracts from it, filling it with many ugly gestures, like moving the mouth and the shoulders, and so on.

Here, surely, Rasi is talking about that "canto alla francese" which Monteverdi is said to have introduced into Italy in 1599. This expression seems to me to denote a method of singing and not a kind of music; if this definition is accepted by those writers on Monteverdi who have attempted to explain "canto alla francese" by dragging in red herrings like "musique mesurée", I think they will concede that their discussions of the problem are a little heavy-handed.

The most important part of the preface to Caccini's 'Le Nuove Musiche' is that in which he lays down the foundations of good singing. I want to consider his points in turn and support them, where appropriate, with the remarks of other Italian writers. It is profitable, too, to compare these opinions on singing with the advice that Frescobaldi offered to organists in the preface to his 'Toccate' (Rome, 1614). Arnold Dolmetsch translated it in his book on interpretation (pp. 4-6). At the same time, though, one wonders if there were any very marked regional differences in the art of singing in Italy at this time. Did the Romans, for example, take to Caccini's emotional kind of singing? Was Severi's way of singing quavers acceptable to the Florentines?

The most important thing to learn first of all is correct intonation ("tuning of the voice"). Caccini says that in his day it was the custom to achieve this in one of two ways: "in the tuning of the first note" to "tune it a third under"; or to "tune the said first note in his proper tune, always increasing it in loudness". He favours the second method (Durante does, too), except that he prefers to diminish the sound rather than to increase it. This latter practice "oftentimes becomes harsh and insufferable to the hearing"; "but in the diminishing of the voice it will work quite a contrary effect, because when the voice is slackened, then to give it a little spirit will always make it more passionate". It is almost impossible to grasp from the written notes the passionate effects a fastidious composer like Caccini expected from his singers. The most important of these are exclamations ("the principal means to move the affection"), which may be either languid or lively. Caccini prints an example, 'Cor mio, deh, non languire', showing two kinds of exclamation, which have been employed to imitate the words; "deh!" ("alas!") calls for a more passionate exclamation than does "cor mio" ("my heart"). Exclamations may be used "in all passionate musics" on all dotted minims and dotted crotchets which move to a lower note; they will be much more effective on these notes "than they can be in semibreves, in which it will be fitter for increasing and diminishing the voice without using the exclamations".

This last practice anticipates two devices introduced by Mazzocchi which are also to be used on long notes. In the first of them, the "messa di voce", the singer should gradually increase both breath and tone; in the second the singer has

sweetly to increase his voice in liveliness but not in tone; then he should gradually quieten it and make it smooth until it can scarcely be heard and seems to be coming from the depths of a cavern.

Incidentally, there are only very few dynamic markings in monodies, and they are always either 'P(iano)' or 'F(orte)'; as one might expect, these few are nearly always found in echo-songs. Caccini has pointed out that his graces are to be used in "passionate musics"; he then makes it clear that "in airy musics or courantes to dance, instead of these passions there is to be used only a lively, cheerful kind of singing which is carried and ruled by the air itself". This seems to have been the view of every monodist, for songs like this are hardly ever embellished and they are anything but languid and passionate.

Caccini also asks us to note how much more graceful are the last four notes in the fourth bar of 'Cor mio' as they are written

in his example than if they had been written as four equal quavers. Brunelli's views on singing are similar to Caccini's. Many people, he remarks, vainly presume to sing (they still do!) who know nothing about exclamations and ornaments and, especially, about the right way to sing quavers. Quavers, says Brunelli,

must be sung in such a way that each one is detached from the next, and they must be formed in the throat and not in the mouth, as many people do. And when these people come across a group of quavers or semiquavers they enunciate only the first and the last of the group, while those in between are lost to the winds.

Caccini goes on to describe the different kinds of embellishment he has used in his songs. The two commonest ones were the "gruppo", which was like our trill, and the "trillo", in which one note, usually the last but one of a phrase, was repeatedly sung to the same syllable in ever-shortening values. Composers rarely troubled to write them down; usually they indicated them with the letters g and t, or left it to the singer to insert them in the appropriate places. Durante says that ornaments should never be added to the opening bars of a song or to the last syllable of a word; they are to be sung only on the vowels A, E and O (I and U are "odious vowels"); and the singer must ensure that he takes enough breath to complete a roulade without breaking it (unless, of course, the composer has broken it himself to illustrate some word like "sigh" in the text). Crivellati, who likens roulades on I and U to quacking and howling, agrees with him on these points; in fact he sometimes seems to have copied Durante word for word. Donati sides with Durante, too; and, like Brunelli, he also wants all the notes in a roulade to be clearly enunciated and to be equal in volume. The finest monodists nearly always followed these instructions. Other monodists were not so careful, especially when they indulged in word-painting; for instance, in Italian a roulade illustrating laughter inevitably falls on the letter I. The normal unit of a roulade is the semiquaver. Severi says that roulades should come from the chest and not from the throat—otherwise the singer will fill his listeners with "confusione et disgusto"; and what is more, they should be taken as fast as possible. Severi is here uncomfortably close to the dangerous ground on which Giuseppino founded his art. But at least he seems to have realized the fact, for he admits that some people will find his roulades extravagant and difficult; but they should also find them natural and spontaneous. Donati probably agreed with Severi that runs should be sung as fast as possible, but he recommends young singers to take them quite slowly at first and to work up a good speed later; in this way they

will learn to sing them in one breath, as Durante expected them to be sung. Modiana says that you should always slow down towards the end of a roulade; this is also what Frescobaldi used to do when he played his toccatas.

The more elaborate embellishments were probably sung only by professional singers who had been trained to cope with them. Some composers kept their songs on the simple side for the benefit of the less expert amateurs; "*facili per cantare*", they proclaim on their title-pages. They were following the advice succinctly phrased by Durante: "make your music singable and as easy as possible and then, as well as being more beautiful, it will be sung and listened to more readily". Before they published their songs composers and their patrons sometimes passed copies of them round among their friends; d'India, for example, says that Cardinal Farnese has distributed some of his songs to many admiring musicians in Rome. Barbarino, who has handed out copies of his songs, is annoyed because some lazy and impatient souls have simplified the more difficult roulades and have then passed off the songs as their own. He specifies one roulade which was beyond the powers of these ordinary amateurs—a simple passage in dotted quavers. It does not say much for the standard of amateur singing at this time if amateurs could not manage to sing even the right notes of a simple roulade, let alone sing them as Severi says they should be sung. In future Barbarino knew better and, just as Monteverdi printed two versions of Orpheus's great song '*Possente spirito*', so did Barbarino publish two versions of his solo motets: a plain one and an ornamented one. The first was for those who did not like divisions and also for those who did but were skilled enough to devise their own; the second was also for those who liked divisions but lacked the skill to devise them according to the rules.

Caccini mentions one last important attribute of good singing: rubato (his word is "*sprezzatura*"). Unlike the other points that I have discussed it is not merely a matter of technique. In fact, in his 1614 preface he links it to two rather elusive qualities as one of the three things essential to anyone who wants to sing solo. The other two are the ability to arouse the passion of one's listeners and the ability to arouse different passions in the course of the same song as the words demand. Rubato, then, says Caccini,

is that gracefulness in singing which, if applied in the right place (as it might be during a sequence of quavers or semiquavers passing through various harmonies), takes away from the singing a certain constricting stiffness and dryness and makes it pleasing, free and airy; just as in ordinary speech an eloquent delivery makes the things one says sweet and agreeable.

Caccini is here remembering the advice of Bardi, who says that the singer should "contract or expand the time at will, seeing that it is his privilege to regulate the time as he thinks fit". A number of later writers also insist that solo songs should be sung with the utmost freedom; rigid and insensitive singing robs them of half their charm. Donati, for example, says "you should never beat time at all", but should aim only "at singing in the broadest possible manner". And there is no need to sing your song "with fear and anxiety", for the accompanist has his own copy of the music and will always wait for you. The remarks of Bardi and Donati give us a good idea of the latitude allowed to the singer; they also emphasize the subservient rôle of the accompanist, who must content himself with playing a few discreet chords. Caccini believed that the best way to perform a song was for the singer to accompany himself.

Monteverdi stipulates that his "lettere amorose" are to be sung "senza battuta". Other composers worry less about rubato than about setting a tempo to suit the words. Modiana leaves the singer to decide "whether (the words) call for a slow or a quick beat". Bonachelli says the same thing, only more elaborately. It was only after about 1610 that composers began to add tempo directions to their monodies; the first that Curt Sachs has found are in Banchieri's 'L'organo suonarino' (1611). At first, composers were content with obvious directions like "adagio" and "presto", but later they ventured "mesto", "vivace" and others still in use. And if Cenci is in fact Giuseppino it is no surprise to find that the roulades in his only published song are marked "fugace".

If the composer and the singer obeyed all the instructions I have quoted in this paper they would be well on the way to achieving that most important quality, according to most theorists of the time, of solo vocal music: the complete audibility of the entire text. Vincenzo Galilei, Bardi, Caccini, Crivellati, Doni: all these men rage against polyphonic madrigals because half the words are incomprehensible. What kind of music is this, declares Doni, that makes nonsense of great poetry and has to fall back repeatedly on feeble love lyrics? These theorists nearly always write from the point of view of the listener, and they are among the first writers on music to do so. They seem to forget that sixteenth-century composers wrote their madrigals solely for the enjoyment of performers; they did not expect to find Galilei sitting at the back of the room picking holes in their counterpoint because he could not catch all the words. The kind of vocal music that the reformers recom-

mended—songs for a single voice accompanied by a single instrument—is music that people could listen to, confident that if the composer and the singer were worth their salt they would be able to hear all the words. The singer must always sing in the spirit demanded by the words and remember Gagliano's sound advice: "scolpire le sillabe". And that—and every other technical point I have mentioned—goes, too, for the singer of today who wishes to sing early seventeenth-century Italian songs in the only way that does them justice.

THIS PALE SPRING

To be in the countryside
 This pale Spring
 Is like being under the sea:
 Grey-blue water,
 White surf,
 Wan shadows,
 Stark silhouettes
 Of branched coral reefs,
 Green seaweed,
 Geometrical patterns
 Of filtered sunlight,
 Bright fish
 Still or on the move,
 But whether flowers in flight
 Or birds rooted I know not,
 I know only *Addunt robur stirpi*
 And, "Je trouve bien!"
 "Je trouve bien!"
 "Je trouve bien!"
 Only the unfinished solo of the blackbird
 —Herald of high summer,
 The tardy bicyclist
 And Richard Adeney on the air
 Sophisticated,
 Piping with tender eloquence
 Passages in A major
 From the Musical Offering of J. S. B.
 Do not belong to
 My painted sub-sea world,
 This pale Spring.

ELIZABETH GODLEY.

HOW LESCHETIZKY TAUGHT*

By GEORGE WOODHOUSE

"THEY tell me I have founded a new method. I have done nothing of the kind. As far as method is concerned I teach exactly as Czerny taught me; I have added nothing, changed nothing. I am also considered to be a hard master. In this respect, too, I try to emulate my teacher, though I fall far short of him. If my pupils only knew what discipline was imposed by Czerny"—and here Leschetizky seemed to recall where it hurt—"they would change their estimate of a hard master. And little do they know of the handicap of the pianos of those days! We were expected to conceal all defects. Only bad artists complain of defective tools."

At one lesson I unwisely spoke of "not feeling in the mood".

"What has mood to do with it? Have you practised well? Then show me your work! Good form only adds a veneer, a polish. Design and construction are the fundamentals of fine piano playing, and these depend on musical feeling and concentrated practice. There is no difference between making a piece of furniture"—and here Leschetizky drew attention to fine examples in his studio—"and good piano practice. The cabinet-maker works with wood, the pianist with musical sounds; both work with their hands."

I had started off more than I had bargained for!

"I have no patience with those who think of the artist as a being set apart, a creature of moods, temperament, affected appearance and manners. In so far as he is different, otherwise than in the excellence of his work, he is inferior."

Leschetizky made constant reference to the relations between the musician and the substance of his art, a substance he creates in the act of moulding it. "Be your natural self," he would say. "Sing or play as you speak, meaning every word or note."

He had no use for copybook performance, and he positively mistrusted the intellectual performer. Analysis had its part to play, but ratiocination was the very devil. Leschetizky preferred hearing a musicologist's talk rather than his playing. He occasionally asked you what you thought of some "intellectual" among his pupils. If you confessed to admiration he would reply: "Yes, I know he is a good musician; but I don't like his kind and I'm persuading him to go to Berlin where the schoolmaster type is better appreciated."

Among other aversions of his were the unimaginative pupils who interpreted his instruction literally. Neither could he

* Extracts from the author's posthumous papers.

tolerate those who could never see a joke. Once in the second lesson on the same piece he stopped a pupil for excessive rubato. The pupil naïvely reminded the professor that at the previous lesson he had asked him to linger in that particular phrase.

"Yes, I remember; last time you hurried, and now you come to a standstill. Both are wrong. What do you do when, standing in a boat, you are in danger of capsizing? You move to the opposite side, where you are in similar danger—you continue to move from side to side with ever-shortening steps until you find centre. But must I tell you all this? In future, use your common sense!"

"Sit at the piano as you ride a horse!" was a frequent maxim. He recommended it for the feeling and appearance of authority thereby gained, adding that, in view of the hours spent daily at the piano, a sunk-in chest would have the effect of raising the premium on one's life-insurance policy.

Extraneous movements were anathema, no matter how talented the culprit. A gifted pupil who was giving herself airs in a Chopin Nocturne was reprimanded in open class. Unseen by the victim, Leschetizky crept behind her and looked with concentrated gaze at the ceiling, whither her gesticulation was apparently directed; and then remarked for everyone to hear: "But, Fräulein, I see nothing, absolutely nothing!" When the laughter had subsided Leschetizky added: "If you have anything to say at the piano, say it with your fingers!"

Leschetizky ever affirmed that he had no method except in the sense of a method appropriate to each pupil. When I played to him for the first time he knew nothing of my background, except that I was English and had studied at the Royal Conservatorium at Dresden. His diagnosis was based entirely on the evidence of my playing. He listened without interruption to the whole of Bach's Chromatic Fantasia and Fugue and Mendelssohn's Variations Sérieuses. He said he would give me lessons, "but . . ." I could not wait, and my sense of release vented itself in a promise to practise day and night to show my appreciation.

"That's just what I *don't* want you to do. I know you are a worker—your technical development tells me that. But there is no point in working to exhaustion. What is the use of letting the machine run on when there is nothing to feed it with? You English, and Americans, too, have the fantastic notion that work, unending hard practice, wins through every time. But it is not so in art. Your own case proves it; your playing is without relief. Both your pieces were in D minor! How can one be so young and so serious? You are a typical product of the Reinecke school, serious but dull."

I had, in fact, studied with Dr. Swinnerton Heap of Birmingham and Dr. Tyson Wolff of Dresden, both pupils of Reinecke. Leschetizky proceeded at once to counter the effect of the Reinecke influence.

"First, reduce your practice. Who cannot attain virtuoso proficiency on five hours a day either lacks talent or is practising by a wrong method. Go to the Opera, the Volkstheater and symphony concerts, the art galleries. And learn to enjoy yourself."

Vienna, Royal Vienna, was scintillating in the late spring of that year (1901). A corner of the Prater park had been converted into a musical-comedy version of Venice.

"Herr Woodhouse, I want you to begin your studies with a course of Venice in Vienna. Go often, take a season ticket—it is cheaper. In three weeks' time I will give you a lesson—bring me Schumann's 'Faschingsschwank aus Wien'."

So began the modulation from D minor.

For three years I continued my studies with Leschetizky. In the first and third years he gave me individual lessons. In the second year he asked me to join a class of four members, to which he devoted a whole day once a week. My colleagues were Frederic Hofmann, Sydney Silber and Frank La Forge. At this time Leschetizky gave only three private lessons a day; they were nominally of an hour each, but he never worked to the clock. A lesson might be extended to ninety minutes or even two hours.

His experiment with the weekly class was, as far as I was concerned, a great success. I personally learnt more in these classes than in my private lessons. "Keine Kunst ohne Leben, kein Leben ohne Kunst", was his motto. From time to time he would enquire how you were faring, asked where you dined and would recommend a change of restaurant. He would say that a monotonous diet was not only bad in itself but was also bad for music. "So, please, not roast meat every day. One must occasionally eat caviar!"

His favourite technical slogan was, "Gehen Sie mit", meaning, "Put rhythm into your technique". This advice I felt to run counter to one of the fundamentals of his method, which was to play wherever possible from prepared positions. And now he asked for the opposite! But I was secretly flattered. I was no longer considered as belonging to the preparatory school! To teach me the art of putting rhythm into technique he sent me to a small café-restaurant where you could hear Viennese tunes played as only the native pianist can play them. In Leschetizky's view, the pianist who performed daily at this restaurant was supreme in this art.

"Sit at a table on the left of the piano, and study the art of playing the waltz. The left hand holds the secret."

Leschetizky taught by demonstration. How often at the weekly class lessons I marvelled at his skill! Most repertory pieces present at some point technical problems. At the first hint of difficulty the professor would ask the pupil to repeat the passage where the difficulty occurred. The difficulty again asserting itself, Leschetizky would himself play the passage with the ease and finish of a juggler, and repeat it several times. If it was only a question of fingering the lesson was quickly learnt; but often it was some elusive movement which required of the pupil remarkable mimetic aptitude. This aptitude I lacked, and I envied those young colleagues who had the gift of tumbling to the knack.

Typical of his approach to technical problems was the way in which he dealt with pedal faults. Often in class he would suddenly stop the performance and ask the startled pupil whether he had noticed anything. Receiving a negative reply, he would turn to the listening members and ask them the same question. The invariable answer was: "Yes, blurred pedalling!"

Leschetizky: "Of course *you* noticed it, but not the guilty performer. He was listening with his eyes, always ahead of the sound, quite deaf to what was actually happening."

Then came the remedy. He would ask the pupil to repeat the passage, stop when told, fold his arms but continue to press the pedal. The player, with his attention now switched to the immediate confused sound, lifted his right foot as quickly as he would have dropped a hot brick.

Leschetizky mistrusted the theorist. Was it asking too much of him to play the rôle of scientist-analyst? For my type such analysis would have solved many of my problems the solution of which lay in muscular behaviour. During my years of study he never once referred to technical drills; but in every lesson at some point where skill was lacking he showed me the way. These lessons were not learnt in the preparatory school. This is where Leschetizky left his so-called method open to attack by the new scientific school. Piano pedagogy is now passing through another transitional period. The early scientific methods are no longer held to be sacrosanct; and those of the Leschetizky school have the satisfaction of witnessing a return to the principles of that teaching. It is now called the common-sense approach, which Leschetizky would have heartily approved; but he would have added in his sly way that "the commodity was in short supply".

But if the pioneers of the scientific approach failed to construct a rational system they certainly hit the target in their destructive criticism of methods practised in their time. Their diagnosis of

these practices was nevertheless superficial; they did not probe the cause. They assumed that, since such practices were irrational, a scientific method would provide the answer. The need for compromise becomes obvious when we reflect upon the mechanical restrictions of the piano action. Common sense has reopened the door of compromise, and the only difference in methods today lies in the degree of compromise. The old methods erred in unwarranted excesses. The minimum compromise is, of course, the obvious goal.

But the goal is not the same for all. The great virtuoso can do with impunity what the dilettante dare not attempt. The secret is more hidden than apparent, so each must use his own common sense. There is no common denominator, and no such thing as a common-sense method for all. Perhaps this explains why Leschetizky never attempted to formulate his own method. He often said that acquiring technique, like acquiring money, was a necessary evil, justified only by the use made of either. You must have in order to be able to spend. But he always judged the rich man by the use he made of his leisure, and the virtuoso only as artist.

. . . For him the musical content lay in the pupil's reaction to the music he played. Sometimes he would assert that there was more music in the performance than in the composition itself, though the opposite was the rule. The individual reaction, according to him, expressed itself in rhythm and nuance—those revealing accents, hoverings, the hundred and one subtleties of phrasing which give life and soul to musical form. "Form" was the composer, "nuance" the performer. "Nuance" contained all the subtleties of feeling in one unity, while "rubato", meaning "tempo rubato", the generally accepted pedagogic term, described merely one element in that unity. The modern emphasis on the element tends inevitably to reduce expression to whimsical play upon tempo. This division of rubato from the dynamics of tone is destructive of artistic feeling. Its *raison d'être*—that it breaks down the tyranny of the timed beat—is valid only for those who relate the mechanical element in performance to keeping strict time. They do not realize that the fading away of the longer notes is itself a natural rubato, peculiar to the piano, and that the Chopin rubato obtains its effect by a recognition and acceptance of this fact. Who has mastered the nuance in strict time—and every artistic differentiation in touch is a nuance—has already broken down the tyranny of the beat. Only those initiated into the art of musical expression will make effective use of tempo rubato; they will employ it as an extension of tone-rubato, not as an isolated element.

Leschetizky did not make this mistake. At the same time he realized that the artistic nuance could not be taught. He knew that a condition of its rightness lay in its spontaneity and that it could sound true only if the player's reaction to the music prompted it. And he would comment on national temperament and rhythmic feeling. The Slav reacted to the national rhythms of Russia and Poland, the Latin to Italian, French and Spanish rhythms, the Teuton to the rhythms of classical music—and he would claim that he could name the nationality of a performer by this evidence alone. To him, a Pole, the Chopin nuance came naturally, and he often asserted that even the best German performers never quite mastered it. At one of his classes, after giving one of his rare solo performances of Chopin's Fantaisie Polonaise, he related how he had once debated the question of the Chopin rubato with Anton Rubinstein and Hans von Bülow. On Leschetizky's asserting his views about nationality, his colleagues accepted the challenge and chose a Chopin Nocturne with which to test his theories. He maintained that in his own and Rubinstein's interpretation the nuance was spontaneous and true, while in Bülow one was conscious of the foreign accent. Bülow was himself sensitive to the difference and tried hard to acquire the secret; but it still eluded his fingers. Good German that he was, he promised his friends that next time they met he would show them that he had mastered it. And then, after a pause, his eyes alight with humour, Leschetizky added: "Hans very nearly succeeded!"

. . . Never do I recall any reference to analysis of the form of a composition. He knew that I had studied composition, and he possibly assumed that I had made my own analysis of the music I played to him. . . . He relied on demonstration, always insisting on the need of intent observation. If necessary, he would demonstrate a second time; but if the pupil failed at the third attempt his patience was exhausted, and the pupil, severely reprimanded, would be left in doubt whether he would be given another chance or even another lesson.

But demonstration in interpretation took another form and required of the pupil more than observation. It demanded a feeling of what was going to happen—what may be described as intuitive expectation. Who lacked this gift could learn little from Leschetizky's method. When occasion arose he would ask the pupil to shadow his own interpretation, *i.e.* play *pp* while the professor gave his own rendering of a theme or passage. This may appear strange on the part of a master who desired above all else individuality from his pupils. But he used this method, one sanctioned by tradition in all the arts, to this end. To shadow Leschetizky's interpretation was

an illuminating experience. The vitality of his rhythm was amazing and equally the subtlety of his nuance; but it was nuance within the logic of structural form. Perceiving this principle, you ceased to copy and found yourself as an inspired accompanist in sympathy with the soloist. The art of accompanying has something in it of musical telepathy . . .

He placed Paderewski, Gabrilowitsch and Essipova in a category apart from other famous names among his pupils. He told me once that he preferred hearing Paderewski play a Czerny Study to any other gifted pupil in a Beethoven Sonata. But this happened long before another of his pupils, Arthur Schnabel, reached the zenith of his powers. I think Schnabel's success would have puzzled the professor. Technically Schnabel never aspired to the virtuoso standard; indeed he reacted and led a crusade against the tradition of the virtuoso performer. The explanation of his success lies in the conjunction of the man and the moment. The era of the grand manner in piano playing founded by Liszt and Rubinstein had run its course and, in the early 1920s, new prophets appeared who placed music before performance. The first was Harold Samuel with Bach, followed by Schnabel in Mozart, Schubert and Beethoven. But cults are at the mercy of public taste, and already the virtuoso is again in the ascendant.

THE STRIKE-NOTES OF CHURCH BELLS

By LL. S. LLOYD

Classical psycho-physiology seems to be correct in its view that auditory . . . experience is correlated directly only with the neural activities occurring in that portion of the brain which is known as the cerebral cortex. The domain of the acoustical stimulus, on the other hand, may be regarded as terminating at the ear-drums, where it first acts upon the physiological mechanisms. From the tympanum to the cortex, however, is rather a far cry.

LEONARD T. TROLAND

THIS article is a sequel to the one about loudness that appeared in the issue of *MUSIC & LETTERS* for July 1953. It deals with pitch; and both loudness and pitch are subjective effects.

The quotation set at its head is a reminder that there are three aspects of a musical note that have to be taken into account in musical acoustics. First, there is the to-and-fro vibration of the air that conveys the sound of the note to our ears. That is physical acoustics. Then there are the sensations that are excited in the inner structure of the ear by this vibration, the result of its action on "the physiological mechanisms" beyond the ear-drum. That belongs to the physiological section of the theory of hearing. Then there is the image of the musical note that is formed in the brain by our hearing faculty, the musical tone we perceive. That belongs to the psychological section. It is important to remember this three-fold aspect, to which Helmholtz called attention, in considering the curious characteristics of the strike-notes of church bells, by which is meant the note that is attributed to a church bell by our hearing faculty when it is rung with others in a peal. It is the note that the bell-founder names as giving the pitch of the bell when he hangs it in a ring.

Our knowledge of the world we live in is obtained through the impressions made on our senses. Impressions on our senses enable us to make mental images of perceived objects or occurrences, for a vibration is an occurrence. As a result of a lifetime's experience, however short that may so far have been, we are likely to infer an identity between our mental image and the perceived object or occurrence. The interest of modern acoustical research for musicians lies in the fact that it has explored the normal discrepancies between the mental image produced in the brain by our hearing faculty and the perceived occurrence. That is why what modern science has to tell us about loudness is so instructive. Even more so is what it has to tell us about pitch. For the air-vibration that carries a musical

sound to our ear-drums has neither pitch nor loudness: these are not properties of the air-vibrations.

Until half a century or more ago acoustical theorists used to suppose that the tone we perceive in listening to a musical note is to be identified with the air-vibration set up when the air is disturbed by the pressure variations that are caused by the sound of a musical instrument. Both Lord Rayleigh in his 'Theory of Sound' and Hermann von Helmholtz in his 'Tonempfindungen' assumed that pitch depended only on frequency (rate of vibration); and that this was not so was first discovered, in 1895, by an Englishman, C. V. Burton.

It is now known that if a change in the intensity of a pure tone is made without any change in frequency its pitch may also be changed. The effect is a maximum in the neighbourhood of 200 cycles per second, which is about the frequency of the note G of the fourth string of the violin. Below some 2,000 to 3,000 cycles per second, which are the frequencies of two notes in the top octave of the piano, an increase in intensity lowers the pitch. At higher frequencies an increase in intensity raises the pitch. But the effects are much less if overtone structures are added to the pure tones.

Here is evidence that we may not infer that a musical tone, which is the mental image we make of the appropriate vibration that we listen to, is to be identified with the physical occurrence in the air. The same lesson is learnt, beyond doubt, from the pitch of the strike-note of a church bell when it is rung in a peal.

The first systematic investigations of the vibrations of church bells were made by the third Lord Rayleigh, who had become Cavendish professor of physics at Cambridge in 1879. He made a careful examination of the lowest five tones, and of the vibrations that cause them, in each of the bells in a ring of five in the church at Terling. These are shown, *approximately*, in Fig. 1 below, which, like the other figures in this article, is reproduced by permission of the Oxford University Press from the writer's book, 'The Musical Ear'.



Fig. 1

Over the notes of each bell is its number in the ring, the bell-founder's name and the year in which it was cast. This information, like the notes that exhibit the partial tones of each bell, is given in the paper in which Lord Rayleigh published the results of his investigations. No. 1 is what bell-ringers call the treble bell and No. 5 the tenor bell. Playing the notes on the piano gives no idea of the sound of each bell, for each of the partial tones of a bell, as represented by the five notes given for it in Fig. 1, is a pure tone, *i.e.* a tone in which the ear can discover no component tones, whereas the notes of the piano are not pure tones, each is built up from a series of overtones.

The strike-notes of these five bells in the ring at Terling, which their founders gave for their pitches, are represented in Fig. 2 below:



A surprising thing about the notes of the ring at Terling is that, out of the jangle of tones shown in Fig. 1 for each bell, the ear should perceive any musical effect at all. Still more surprising is it to find that to the note of each bell when rung in a peal the ear attributes a definite pitch as represented in Fig. 2. We might expect that the strike-note would be found among the partial tones of the bell. But for only one of the five bells, No. 4, can a tone of the pitch of the strike-note be found among its partials. It will be observed that, in the Terling ring, the strike-note is invariably an octave below the fifth partial tone, as Lord Rayleigh observed. Taking into account other researches into the intensity and persistence of the partial tones of bells, we find that the strike-note is, in fact, much more intense while it lasts than the second partial tone, which happens to coincide with it in bell No. 4.

At about the time that Lord Rayleigh investigated the vibrations of a bell and the several tones it produced, Canon Simpson, rector of Fittleworth in Sussex, was much concerned to improve the quality of the sounds of church bells. He published two magazine articles in 1895 and 1896; and these he republished in a small book 'Why Bells Sound out of Tune and How to Cure Them'. This had considerable influence on the practice of English bell-founders. Simpson concentrated his attention on the first (the deepest), the second and the fifth partial tones. These the bell-founder calls the hum-tone, the fundamental, and the nominal. The hum-tone is the persistent tone heard when a bell is tolled; the nominal is so called because it gives the pitch-name of the note of the bell about an octave

lower. Simpson contended, in the face of much opposition from well-known bell-founders, that these three notes should be an octave apart, making two octaves for the total span of the three notes. He found from a widespread inquiry into locally famous bells that English bell-founders had come to neglect all the partial tones other than the nominal. To describe the results of his inquiries and to facilitate comparison of the pitches of the three partial tones in which he was interested, he supposed the hum-tone to be transposed up an octave and the nominal to be transposed down an octave. He found that the usual result, in English bells, was that the fundamental would be flatter than the hum-tone and the nominal so transposed, the hum-tone would usually be the sharpest tone, while the nominal would usually be of intermediate pitch.

Simpson explained how bells could be tuned to give a better result than this by turning off metal from the inside of the bell in a lathe at the appropriate places. His advocacy of properly tuned bells attracted the attention of the firm of John Taylor and Co., famous bell-founders of Loughborough; and at the end of the nineteenth century they incorporated the tuning of bells into their regular practice. A well-known example of their skill is the ring of ten bells of Beverley Minster. The bourdon bell "Great John", cast in 1901, was tuned exactly to the notes shown in Fig. 3:



The names given to the tones of a tuned bell, reckoning upwards, are the hum-tone, the fundamental, the tierce, the quint and the nominal. The strike-note, an octave below the nominal, therefore coincides with the fundamental. The same harmonious relationship of partial tones as that shown in Fig. 3 was produced in the largest bell ever cast in this country. It was made in 1928 for the Riverside Drive Church, New York, by Gillett and Johnston of Croydon. Its note is C in the bass stave and it weighs eighteen and a quarter tons. Its lowest five partial tones are therefore a fifth below the corresponding tones of "Great John" of Beverley, which weighs just over seven tons three cwt. Both the firms mentioned now tune the first five tones of their bells. So Simpson's wishes have been fully realized to-day, and it is possible to obtain a ring of perfectly tuned bells to hang in any church.

Hemony, the famous Netherlands bell-founder of the seventeenth century, used a horizontal lathe with which to tune his bells. Tuning

is accomplished to-day by mounting the bell in a vertical lathe by which it is rotated beneath a cutting tool. Experience tells the tuner where to remove metal to obtain a perfectly tuned bell. Hemony said that a bell should have three octaves, two fifths, one minor third and one major third. Ignoring small imperfections of intonation, these intervals are found in a very famous bell, the great bell of Erfurt cathedral, whose tones were recorded by W. W. Starmer and are given below in Fig. 4. This bell was cast in 1497: estimated weight eleven and half tons: diameter across the rim eight feet five and three-quarter inches. Starmer stated that the hum-tone and the quint are slightly flat and the fundamental slightly sharp.

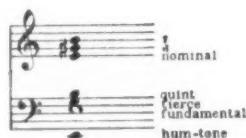


Fig. 4

Fig. 4 shows the position of the seventh partial tone, a fifth above the nominal, and is also interesting because it shows the minor third, EG, and, above that, the major third, EG#, which Hemony said a good bell should have. The late Professor Arthur Taber Jones found that, in the bells he examined, the tenth partial tone was an octave above the nominal, thus providing the third octave that Hemony required of a good bell. The white note in Fig. 4, labelled fundamental, is also the strike-note, for E in the bass staff is given as the note of the bell. Fortunately the Erfurt bell survived, unharmed, the bombing of the 1939-45 war.

The strike-notes of bells have always interested men of science. Rayleigh, as we have seen, found that they were an octave below the nominal in the bells he examined. We must remember that the partial tones of a bell are pure tones and, being a pure tone, the fifth partial lacks definition; and it is not easy to be sure of the octave in which it lies. The question at once arises: what causes the ear to misjudge, invariably, the octave in which the nominal lies? As Simpson discovered, English bell-founders always attended to the nominal to produce a ring of bells with their notes in a scale sequence, like the Terling bells.

In 1933 Meyer and Klaes made a thorough examination of the partial tones of one bell. Their results seem to show that the strike-note of this bell was a first difference-tone, due to the non-linear response of the ear owing to its asymmetrical structure. In a good bell

it would have the same pitch as the fundamental. Unfortunately on the bell used by Meyer and Klaes the strike-note, the octave of the fifth partial, and this difference-tone, were not widely separable. So the question remains how much of their results was just a coincidence in the case of this particular bell, which would not apply to bells in general.

This question was the subject of further investigations by Professor A. T. Jones. He published his results in a paper communicated to the 'Journal of the Acoustical Society of America' in 1937. He carefully re-examined certain arguments opposed to the view that the strike-note of a bell is a difference-tone. In the end he remained of opinion that the strike-note is determined by its fifth partial tone, though this did not explain why the ear constantly misjudges the pitch of the fifth partial tone. He had found, earlier, in investigating several bells, that the fifth partial tone is heard loudly from the soundbow when the bell is struck there, but soon falls off when the locality of the blow is varied. Rayleigh had observed the same thing. The soundbow is the thickening of the bell just above its rim, and the clapper strikes there. In the investigations of a number of bells Jones had always found the strike-note to be close to the octave of the fifth partial tone. His records showed that the frequency of the difference-tone of the fifth and seventh partials often deviated widely from the frequency of the strike-note. The frequency of a note is readily determined by electrical means.

Accordingly, Jones devised four tests on bells well known to him where the strike-note, this difference-tone and the octave of the fifth partial tone were separable. For the details of these tests Jones's original paper must be consulted, though mention should perhaps be made here of his investigation of the third partial tone and the interval by which it was related to the strike-note. The bells he chose were not tuned bells. The results of all four tests were convincing in their cumulative effect. He concluded that the weight of evidence was against the assumption of Meyer and Klaes that, the strike-note was produced by the difference-tone of the fifth and seventh partials of bells generally. But, while adhering to his former opinion that, on most bells, the strike-note was an octave below the fifth partial tone, he reached the conclusion that the strike-note was the product of aural perception, and that the difference-tone of the fifth and seventh partial tones helped to account for the way in which the ear misjudges the octave in which the fifth partial lies. Jones's investigation of this difficult question was so

(Concluded on page 240)

GREETINGS TO KURT EULENBURG

BY H. C. ROBBINS LONDON

ON February 22nd Kurt Eulenburg, the present director of the London firm of Ernst Eulenburg, Ltd., reached his seventy-fifth birthday. Little notice of this event has been taken either in British or Continental newspapers; yet all of us are deeply indebted to Dr. Eulenburg, for what musician is without the miniature scores that bear his name on the familiar yellow cover?

Miniature scores are not, as might be supposed, the invention of the twentieth century. Many copyists of the baroque era delighted in making tiny manuscripts which could be carried in the pocket. There is, for instance, an eighteenth-century Italian cantata in two quaint, minute manuscript volumes in the collection of the monastery at Seitenstetten, Lower Austria. And during the early part of the nineteenth century various French publishers issued miniature scores of various sizes, including Haydn's complete string quartets. Towards the end of the century the firm of Payne at Leipzig began a series of pocket scores—mostly chamber music to begin with—which was, at the turn of the century, acquired by Ernst Eulenburg, the father of the present owner, and which was expanded to include works of all categories, including complete operas. Kurt Eulenburg joined his father's firm in 1911 as junior partner, and on the father's death in 1926 became the sole proprietor.

At this juncture the firm of Eulenburg took a step that was to become decisive in the development of musicology in this century. Hitherto the firm's miniature scores had presented, in attractive, newly engraved format, the standard texts of the works of Bach, Handel, Haydn, Mozart, Beethoven, Schubert and so on. Editors had occasionally written forewords of an aesthetic nature; there was, for instance, an excellent preface by Fritz Volbach to Chrysander's original version of 'Messiah'. (It is perhaps hard to realize what a courageous step it was, in 1900, to issue 'Messiah' without Mozart's accompaniments.) But Dr. Eulenburg soon decided that these "standard" texts of the classical masters should be again compared with the authentic sources. Leading European editors were engaged, and the entire classical repertory was checked against the autographs and first editions. The results were beyond all

expectations, and it was soon evident that Eulenburg's new editions were fast supplanting the previous "critical" texts of Gesamtausgaben, Denkmäler, and so on. Typical cases are Mozart's piano concertos, edited for the Eulenburg edition from the autographs and first editions by Friedrich Blume. These are now the standard texts, in every way superior to the versions of the old Mozart Gesamtausgabe. Even more difficult textual problems were presented by Mozart's symphonies, and far too few conductors realize the importance of Eulenburg's editions of the Haffner, K.385, the Linz, K.425, the Prague, K.504 and the last three—all edited with meticulous care by Theodor Kroyer. These texts differ, often shockingly, from those of Breitkopf and Härtel, which are unfortunately the ones owned and played by every conductor and orchestra in the world. Of scarcely less importance is the late Alfred Einstein's research into the textual problems of 'Don Giovanni' for Eulenburg, which culminated in his newly revised score, use having been made of the autograph and the indispensable manuscript copy at Donaueschingen. Einstein also edited a number of other things for Eulenburg, including works by Pergolesi, Vivaldi, Viotti and J. C. Bach. Thus it became possible for students the world over to become familiar with baroque and classical composers in original, authentic texts—the first step in the study and execution of old music.

The Eulenburg edition soon began an additional series, entitled "Praeclassica", of little-known works of the baroque and classical periods which were published in authentic score and, more important, practical orchestral and choral parts. Fritz Stein's Schütz editions made during the 1930s are justly famous, and have done much to bring Schütz's long-neglected masterpieces within the easy reach of choirs and orchestras. In this series are delightful discoveries, *e.g.* the charming Concerti Grossi by Francesco Barsanti (1690–c. 1760), edited by the late Ernst Praetorius; and more recently, the splendid Chorale Concert 'Wie schön leuchtet der Morgenstern' by Michael Praetorius, edited by H. F. Redlich. In 1928, Dr. Eulenburg started still another series: modern symphonic music, which he printed in score and parts.

In 1937, Dr. Eulenburg, viewing the political situation in Germany with increasing alarm, opened negotiations with England, with a view to establishing his business here. Unfortunately he did not leave Germany until the latter part of 1939, and then it was no longer possible for him to come to England: he was forced to flee to Switzerland. Ordinarily such a situation would have meant complete ruin; but together with his English partner, George Neil, it

was possible to open a new company in London on September 28th 1939, which, all through the war, kept the firm alive. In Switzerland, too, a far-sighted publisher made it possible to form a branch at Zürich.

Dr. Eulenburg arrived in London in November, 1945. At that time seventy numbers of the original Eulenburg catalogue had been reprinted in England. Since then the firm has made a recovery which is indeed little short of miraculous: there are now some 600 numbers available, in comparison with approximately 825 in the year 1938. New scores, *i.e.* works not previously in the Eulenburg catalogue, are constantly being published in addition to reprints from the old list.

In a recent letter Dr. Eulenburg writes: "As to my anniversary . . . I should never have made any use of it to attract attention. . . . During long years of the [war] I was, so to speak, 'dead', and there were not many people who might have believed in my 'resurrection'. It was only I who had, even during the worst years, never lost belief and confidence, and a very few others, among them George Neil and [my Swiss partner]. . . . Showing to all these people that I have got on my feet again is, you can believe me, a tremendous satisfaction for such an old fellow."

It is to be hoped that Dr. Eulenburg may gain further satisfaction from knowing that he has erected a monument as lasting and as important as many Complete Editions and Denkmäler. His scores have become indispensable to every musician's library.

MEMORIES OF MARION SCOTT

By KATHLEEN DALE

IN the winter and spring of 1938-39 Marion Scott, who was then over sixty, was writing musical criticisms for 'The Daily Telegraph' and 'The Musical Times'; she was preparing articles for the 1940 'Grove', and was engaged in various other musical activities in addition to her long-standing research on Haydn. Possibly without realizing it, she needed an assistant to lend her a hand with some of the less specialized tasks. Thus it came about that I found myself, almost unconsciously, installed as her apprentice in musicology, a branch of music-study that I had never contemplated pursuing. This honorary position, which was totally unpremeditated by either of us, was a natural outcome of the acquaintance which had existed between us for more than twenty years.

As long ago as 1916 I had met Marion Scott at the Society of Women Musicians, but in those early days a wide distance separated us—not only her seniority in years. She was the co-founder of the Society, of which I was an untried new member. She was heart and soul for the Royal College of Music, while my own loyalties were to the Royal Academy; she was a string-player and I a pianist. I knew her only as a violinist and composer, and had no idea then that this reserved, ethereal-looking little woman with unforgettably expressive eyes was a redoubtable all-round musician, nor did I know that she was the rallying-point of the R.C.M. Union which she had helped to found; that she was a connoisseur of violins, a critic, a poet and a much-sought-after counsellor of composers and writers. During the five years from 1921 onwards that I served under her on the council of the Society of Women Musicians I learned to admire both the acute sense of judgment which she blended with unusual gentleness of manner, and the remarkable aptitude she showed for carrying through difficult business negotiations. But I stood in awe of her. Not until later did the distance between us begin to lessen perceptibly.

In 1926 I became a pupil of Fanny Davies, who at that time occupied a central position in Marion Scott's affections. Our admiration for the veteran pianist drew us closer together. Many of my lessons took place at the Scotts' house in Westbourne Terrace, where Fanny Davies was welcomed and cared for until the end of her active professional life. In 1934 Marion Scott published her book on Beethoven. For the first time I was aware of the great qualities of her musical mind and of the charm of her literary style. Since by then I had left London and saw her seldom, I wrote to tell her how much the book meant to me. When we next met, at the end of 1938, she greeted me more warmly than ever before. She told me of her work on Haydn, invited me to see her sometime in the New Year, and asked me to keep a look-out for two early biographies of Haydn which she had long tried in vain to procure.

On the very morning of my first visit to her at 7 Porchester Terrace on March 17th 1939, a postcard reached me from a Cambridge book-

seller reporting the find in Paris of a copy of one of the desired Haydn biographies: Griesinger's 'Biographische Notizen'. This postcard proved to me my surest passport to Marion Scott's favour. When I handed it to her, all the barriers between us went down. I was forthwith accepted without reservation. In a flash I had become her scout for early editions of Haydn—an avocation which was to lead to some rewarding finds for her collection. During the next few months I played to her all Haydn's forty-nine piano sonatas and some by C. P. E. Bach and Domenico Scarlatti for purposes of comparison. My apprenticeship had begun in earnest and the foundations of our subsequent friendship were laid.

Many of Haydn's sonatas were new to her and came as discoveries. "It is quite wonderful for me to hear them one after the other in this intimate way," she wrote in a letter at the time. For me it was even more wonderful, though more than a little alarming, to play them to this learned authority, who sat beside me at the piano following the scores, noting similarities in style between the sonatas and the orchestral and chamber music, and telling me of the circumstances in which some of the works were written. A movement that made a particularly deep impression upon her was the *adagio non troppo* of the sonata in A \flat (G.A. No. 46). After hearing it, she told me that a young musician of her acquaintance had recently spoken to her disparagingly of Haydn's contrapuntal writing. "I could demolish him completely with that movement," she said, with profound satisfaction.

The musical excitement of these seven sessions of sonata-playing was even enhanced by the sense of urgency we both felt in completing the task before war broke out. It was a race between Haydn and Hitler. Haydn won by a short length. The last session took place in July; in August the Scotts left London for Bridgwater, whither they had planned to retreat in the hope of sparing the aged members of the family the dangers of air-raids. There they all remained until shortly after Mrs. Scott's death in 1942, when Marion returned to London, preferring to live in her bomb-scarred house than to remain so far from the sources of material for her studies.

During the three years she spent at Bridgwater she wrote to me every second week with hardly a break, often at great length and upon a variety of subjects. From these letters I learned to know her far more intimately than might ever have been possible had not our long separation occurred just when it did and had not we both been living under the strain of war-time anxieties. (Bridgwater proved to be just as liable to attack by air as did my own part of Surrey.) Marion's correspondence revealed her as a human creature, whereas in all the years I had known her she had habitually seemed a being apart, detached from the littlenesses of everyday life and utterly dedicated to her work. On re-reading this precious collection of letters, and others that she wrote in after years when we were always closely in touch either by meeting, by spending holidays together or by telephone conversations, I have come to the conclusion that she expressed her deepest feelings and her inmost thoughts more readily by means of her pen than she did by the spoken word. In conversation she could sometimes be disconcertingly monosyllabic or very slow to warm to her subject. When asked for an opinion she would apparently weigh

all the pros and cons leisurely in silence before committing herself to a considered reply. But when it came to putting pen to paper her thoughts seemed to flow with the greatest ease. She was a born writer; she told me that all her family had an aptitude for writing, and that she herself had started to write while very young. One of her published poems, a sonnet to her violin, dates from her fifteenth year. In her letters from Bridgwater she sometimes sent me a day-to-day account of doings and happenings, as well as commenting so fully upon what I had written to her that these letters of hers form a diary of events in my own life that I should otherwise have forgotten. She discussed musical matters past and present in great detail, reported her Haydn finds with triumph, set me interesting musical tasks and told me amusing stories of Somerset folk, in whose manner of speech she delighted.

And all this time and, indeed, until the end of her life, she gave me invaluable advice and encouragement in my work, suggested subjects for study, lent me books, read my manuscripts and ran an eye over my proofs. She was the soul of generosity when fellow-musicians needed help; she placed her time and her counsel so freely at their disposal that her own work often fell into arrears. Unstinted service in the cause of music was the keynote of her life. Countless musicians owe an incalculable debt of gratitude to the fragile little woman who lent them sympathetic and practical aid in their struggles and rejoiced whole-heartedly in their successes. As a friend she is irreplaceable.

Marion Scott as I knew her was a great upholder of the traditions that she loved and followed. She never tired of recalling the happy days of her youth, whether as a student at the Royal College under Parry or as a concert-goer. The following extracts from her letters to me express the depth of her feelings in these two connections. Apropos of some obituary notices she had compiled for the R.C.M. magazine in July 1940 she wrote:

The old College staff, Victorians born and bred and imbued through and through with the Parry tradition, were such a fine lot: people of whom the College could well be proud. I wish you had known Sir Hubert: he was one of the greatest men I have ever seen, and had the power of making the students under him love goodness for itself. To him such an act as Pétain has just perpetrated—surrendering France and breaking faith with an ally—England—would have been a thing of such horror that I think he would have been incapable of believing it!

After hearing a broadcast performance of Schubert's great C major Symphony in December 1939 she wrote:

I wish I could take you on a trip into the past—into the now vanished concert room of the old Crystal Palace—to hear that symphony played under Sir August Manns. Manns had a marvellous instinct for tempi and his interpretation of that symphony, which he loved with his whole enthusiastic soul, set forth the work in a sort of stupendous splendour . . . I heard it there first, as a child of eleven or twelve, and came away almost reeling under the revelation, with my eyes dazzled with golden light and my head ringing for twenty-four hours afterwards with the Finale. Perhaps Manns understood the romance of the opening of the first movement by nature, being so close in age to the Romantic Movement. I think I can still hear those "horns of elf-land" as they sounded through the big spaces. He poised the time-values of the phrases quite perfectly. The desolate sweetness of the slow movement was another un fading impression; while Manns's drive of rhythm, the ever-growing intensity of those four minims in the last movement, was secured and the terrific pace assured without ever pinching the bars or letting the rush degenerate into a helter-skelter. I dislike most of the Presto playing I hear nowadays.

That she also had an open and receptive mind for contemporary music is instanced by the long descriptive account she sent me of a broadcast

performance of Shostakovich's 'Leningrad' Symphony in the summer of 1941:

Having failed to keep the 'Radio Times' which described the programme basis of the work, I had little to go on but the music itself—and perhaps that is, after all, a good way of judging what the music is about! The immense length of the work made it something of an effort to keep my attention glued to it for an hour and a quarter, but only at one point did I find myself thinking of other things—which seems to show that Shostakovich keeps the interest going pretty well in spite of the length. Had he written in the remote conditions of Peace he would, and could easily, have compressed the Symphony, but in War, as I know from Gurney's work, the work must be poured out as and when it can, or else it is quite likely not to be done at all . . . Apart from such considerations however, the size of Shostakovich's canvas for his tone-picture was very Russian. It seemed to me in keeping with the vast tracts of that rolling, mysterious land, where the European plain runs right to the Ural mountains; it also seemed to me to show an affinity to the structural methods of Tolstoy's 'War and Peace'. The Russian mind moves in a world unlike our English one; *here*, empty space is almost unknown: *there*, the earth seems illimitable and man at once so little and so passionately conscious of his relationship to that vastness. But besides the Tolstoyan element I felt something else in Shostakovich's music—his mental membership of the new Russia, where idealism and ingenuousness exist as in the very young . . . he does seem to me to express something of the collective mind of Russia to-day. It is a queer symphony—that Leningrad one—on the technical side too. It sounds as if it were nearly all melody, line and rhythm, with hardly any symphonic texture. The melodic part is effective—at one point, indeed, very moving where the melody wells up out of the bass sung by the cellos—and the peculiar method of scoring so much of the work in a way closely allied to the eighteenth-century plan of a strong upper melodic line and strong bass with very light, or almost no parts filling up the middle, prevents one from getting as tired as one might of sheer listening were the orchestration thick. Somehow it made me think of an impressive frieze of music, executed in bold, undulating lines and curves. Real economy of method. There are passages once and again which seem to come straight out of Tchaikovsky and Sibelius—a very understandable ancestry—though Shostakovich's march-tune does not sweep one off one's feet as Tchaikovsky's march in the 'Pathétique' does. I have left the rhythmic elements of the 'Leningrad' till the last, but they interested me the most. It is quite true—those repeated figures go on for appallingly long stretches—but then so does War. . . . I thought of Holst's 'Mars', where he employs a similar plan, and still more strongly I recalled the sound of the guns in France as I used to hear them thudding on (a black sound it was) when we were at Sevenoaks in 1917. Their rhythm would go on all day and night behind the sky-line. In the 'Leningrad' it is impossible to say where the rhythm ceases to represent the "quick alarming drum" and becomes the sound of battle. But I did notice the rhythm became modified, now into this figure, now into that, as the symphony proceeded, and when, for the finale, it suddenly became [musical quotation], I nearly leapt from my chair. I'm certain that change is one of the things Shostakovich most desired to convey! For his finale is, I know, intended to represent final victory.

For all her intense seriousness Marion Scott had a keen sense of fun; she enjoyed witty remarks, puns (even bad ones) and printers' errors. She loved London dearly, especially the City. "Fond as I am of this place (Bridgwater), my real roots are in London. To go about the City of London gives me the intense pleasure that one imagines a sea-gull must have when sitting on the waves, and Westbourne Terrace is still the home of my chiefest affection, though Porchester Terrace is also beloved." Mountains were a never-failing delight to her. She spent many holidays in Switzerland. "As a treat yesterday," she wrote on July 25th 1943, "I took Irving's book on the Alps and my old maps, and spent three quarters of an hour exploring—in thought—the Val d'Herens and the Val d'Anniviers (neither of which I know) and in revisiting Chamonix. Felt much better for it!" And within a few weeks of her death she found

great interest and comfort in reading the extracts from Sir John Hunt's 'Ascent of Everest' printed in 'The Times'.

Courage, moral and physical, was one of the strongest elements in her character. It stood her in good stead in her last illness, during the earlier stages of which she was compiling her complete catalogue of Haydn's compositions for the 1954 edition of 'Grove'. Before she had finished the work, at the end of 1953, she became too ill to continue unaided, and had to call in my assistance in going to libraries to collect the completing material, and in listing page after page of individual items from several, occasionally conflicting, sources. It was the last and most specialized task of my apprenticeship, and I shall never cease to marvel that anyone so frail and exhausted as she was by then could nevertheless direct these intricate operations with so clear a mind, with such complete mastery of method, and with still undiminished zest for her work.

When in 1940 Marion Scott reviewed Professor J. P. Larsen's newly-published 'Die Haydn Ueberlieferung', she entitled her essay 'A new monument to Haydn'. When the new 'Grove' is published this autumn, musicians will recognize that, with her forty-page catalogue, she herself has raised another new and magnificent monument to Haydn.

(Concluded from page 232)

thorough that we may accept his final conclusion as valid, especially since there are great differences between untuned bells.

The strike-note of a bell is a notable instance in which the sense of pitch is produced, not directly by frequency of vibration, but by aural perception of its sound. As the quotation at the head of this article reminds us, the correlation between the vibration in air and the musical tone heard depends on the peculiar characteristics of the nervous mechanism of the ear. What we have learnt of the perception of the strike-note of a bell prepares us for the suggestion that was made, and developed by analogy with visual perception, in the last essay in 'The Musical Ear': "that the educated ear of the pianist accepts the intonation of his instrument as something that it does not distinguish from the pure scale and that this is a perceptual effect." This applies particularly to the music of Palestrina played on the piano with its mistuning known as equal temperament, a mistuning of which the trained ear of the skilled violinist is conscious.

The writer desires to acknowledge the kindness of the Oxford University Press in lending the blocks of Fig. 1 and Fig. 4 for use in this article.

REVIEWS OF BOOKS

Annales Musicologiques, Moyen-Age et Renaissance: Tome I. pp. 416. (Paris: Société de Musique d'Autrefois. Agents for Great Britain: Rosenthal, Oxford. 1953.)

Here is a newcomer and a welcome one: an independent annual specializing in the history of medieval and renaissance music. Of its four-man editorial committee, two members are French and two American. Its declared policy is to publish each year a group of important studies, chosen either for their importance as basic material (bibliographies, inventories of manuscripts and so on) or else for the new light they throw on their subject; and contributors are positively encouraged to include musical and other illustrations with their articles. All this suggests enthusiasm, taste, scholarship and sustained benevolence of a kind that now seems at home only in Paris (and, in another context, Monaco). The publication is sponsored by a society founded and directed for many years by the redoubtable G. Thibault, a personage to whom musicology and musicologists are already greatly indebted.

Of the success and interest of the volume there can be no doubt. It contains eight studies. The first, by Leo Schrade, is concerned with "occasional" music of the twelfth and thirteenth centuries: that is to say, compositions written to commemorate the great, to celebrate victories, or to add solemnity and pomp to the coronation ceremonies of the kings of France. Most of these coronation pieces are in the form of the conductus, and Schrade points out that though their chronology covers a wide period they have various musical links in common. Two are printed here in full, and in his discussion of them the author draws with confidence on his wide knowledge of ceremonial, liturgy, the methods of rhythmic and melodic analysis, and political history. Nowadays social history is all the rage; Schrade's study may usefully serve to remind us of E. C. Bentley's sound observation that though "geography is about maps, history is about chaps".

Manfred Bukofzer's study is also concerned with the thirteenth-century conductus; it is a considerably expanded version of a paper he delivered at the International Musicological Conference at Utrecht two years ago. He demonstrates that the conductus and its contemporary form, the clausula, ought no longer to be considered as two essentially different types of music, since one often borrows thematic material from the other. The repertory of thirteenth-century polyphony is immense, and Bukofzer's easy mastery of it has enabled him to carry out a remarkable musical truffle-hunt. Albi Rosenthal's somewhat shorter paper (in French) deals with a fine thirteenth-century manuscript of poetry and music, now the property of the Bibliothèque Nationale. Once in the possession of a noble French family, the manuscript was lost sight of during the later years of the eighteenth century, remaining unknown to scholars (save by reputation) until its rediscovery by the author a few years ago. Of its

more than eight hundred pages, forty contain music, some of it not known from any other source. The volume is described in detail, two pages are given in facsimile, and the paper ends with a comprehensive index to the music, complete with concordances, notes and alphabetical lists of titles.

Continuing his studies in the history of humanism, D. P. Walker of the Warburg Institute has turned his attention to the eminent renaissance philosopher, Marsilio Ficino, and his views on music. Much of Ficino's thought seems closer to alchemy than to music, and it is some centuries now since alchemy was last considered a suitable topic for polite scholars. The success of C. E. Jung's new book on 'Psychology and Alchemy' and certain recent events in the ocean we were all taught to call Pacific have already suggested to some that a change may be on the way; Walker's paper throws new light on the philosophic ideas of the Renaissance and on the origins of the transmutation that was to create a new and golden age of polyphony in the sixteenth century. The next article, by Frank Harrison, is a twenty-four-page survey of the Eton manuscript, its background and contents, and the article is planned to supplement the author's admirable paper read at the Utrecht Congress. It includes a detailed, well-documented study of the background of the manuscript and a complete inventory of its contents. Harrison's scholarly survey of concordances has enabled him to locate complete copies of three compositions in the Eton book which were mutilated some four centuries ago, and the article as a whole clearly shows that scholars who feel prompted to work on a manuscript of this kind will not get very far without a profound knowledge of the period, its liturgy, its archives and its musical sources. For a review of some of the music and for specimens of its style we must turn to Harrison's Utrecht paper. Taken in conjunction, the two studies increase one's eagerness to see his forthcoming complete edition of the manuscript ('Musica Britannica', volumes X and XI).

Nanie Bridgman's article (in French) is concerned with an early sixteenth-century Italian manuscript in the Bibliothèque Nationale, and it fully maintains the high level of learning, accessibility and elegance that we have come to associate with that library's department of music. The manuscript contains more than a hundred compositions of various kinds, and the author's inventory includes a complete thematic catalogue of every piece, together with far-ranging concordances of the literary and musical texts. François Lesure and G. Thibault offer a hundred-page bibliography (in French) of the publications of Nicholas du Chemin, a Parisian music-printer who was active between 1549 and 1576. It is hard to imagine how this could have been better done, and it is good to learn that the joint authors are preparing a similar bibliography for the far more important and influential publishing house of Le Roy and Ballard; musical research has been handicapped for many years now by the lack of such full-dress bibliographies. Their article is amply illustrated with line-blocks of selected pages from the original editions, and the contents of every extant book are listed in full. The 'Annales' end with an article by Kenneth Levy on the history of the famous sixteenth-century chanson 'Susanne un jour', rounded off by the inclusion of the original version together with a singular setting of the theme by Andreas Papius (1581).

Some general comments to end with: the half-tone and line illustrations are the best I ever remember seeing in a musicological book; the bibliographical articles, with their lists of incipits and their copious indexes of names and titles, are models of how this scrupulous and demanding kind of work ought to be done. The proof-reading, like the binding, does not come up to the standards of book-production of the volume as a whole. Here and there the thoughts of some contributors lie so effectively concealed beneath little Saharas of gritty prose that even the most loyal reader must be forgiven for wondering whether the final nugget can possibly repay the long vexation of the search.

T. D.

The Clarinet. By F. Geoffrey Rendall. pp. 182. (London: Williams and Norgate. 1954. 21s.)

It is a matter for profound regret that the author of this book did not live to see it published, for it represents the fruits of a lifetime's experience and research and was completed only a short while before his untimely death. Geoffrey Rendall was himself a well-known amateur clarinettist. (The present writer's earliest recollection of him as a player goes back thirty years to the Handel Society under Eugene Goossens, the latest to a concert of the Royal Amateur Orchestra just after the Second War.) He was also a collector and connoisseur of fine woodwind instruments, especially of the clarinet family. These enthusiasms, backed by a mind trained in research and scholarship and an admirably plain and lucid literary style, combine to give his account of the instrument an authoritative realism. There have in fact been few monographs on instruments as good as this and, although the writing of a "treatise" is vigorously disclaimed in the Preface, the completeness and importance of the work for its subject make it worthy of a place among the standard text-books.

The book is divided into twelve chapters, the first six of which describe and discuss the separate physical and musical aspects of the instrument. These may be summarized as: Nomenclature, Materials, Mechanism, Acoustics, Bore and Tone-holes, and Reeds. But it is impossible to give an adequate idea of the vast amount of woodwind lore which those headings cover. The approach is eminently practical. Few writers on instruments have been able to range so wide. Rendall was equally at home discussing the botanical and geographical data of hardwoods or "*Arundo donax*" as among the technicalities of reamers and boring-bits. Indeed, his feeling for craftsmanship, for the satisfaction felt in a worthy job of work, worthily carried out in fine materials, sounds a timely note in this technology-ridden age:

Many old clarinets with 50 years of use behind them show far less wear than some modern instruments after no more than a year or two. The secret lies in the lightness and hardness of the mechanism; in other words, in handwork and craftsmanship. Is craftsmanship dead? Not dead, perhaps, but certainly moribund. Modern trends and modern economics are all against the small maker with his stock of acquired experience and empirical methods. Handworks and simple tools have been replaced almost entirely by precision machinery and repetition work. The intuition of the old maker, the sixth sense, so necessary to perfect results, now comes a bad second to the blue-print of the modern operative. The results so far are not encouraging. There is little to suggest that the assembly-line can endow the instrument it produces with a soul.

Rendall lays great stress on the value of a fine tone-quality, placing it first, before technique and even intonation. And rightly so; it is a waste of time to play in tune with a nondescript sound, while a properly produced tone is self-aligning as to pitch. Did the older clarinetists make a better sound than that to which we are accustomed today? Every generation produces its own great artists; how do they compare? Undoubtedly the "man behind the gun" has the greatest share in the end-product, but fashions change in instrumental tone as in anything else, and the basic potentialities of the instrument itself cannot be ignored. Rendall does not take sides:

A player will as a rule obtain on any system of clarinet the tone which he admires, which he strives to cultivate, or in which he has been schooled . . . the tone which a skilled player draws from an antique boxwood instrument is astonishingly like the tone he obtains from his modern clarinet.

Very true; but it should be pointed out that, whenever the latter experiment is tried, the player takes good care to have the antique mouthpiece relayed to his own modern preference. A proper reconstruction of the lay, embouchure and reed data of the early clarinet has yet to be attempted. Nevertheless, some of us who are old enough to remember the 14-keyed Albert (Brussels) clarinet in the hands of elderly players in our youth will agree with Rendall that its tone and intonation have never been surpassed.

There follow two chapters on history, up to and since 1800. They are no mere dry-as-dust chronicle of evolving mechanism, but a vivid panorama showing the instrument step by step and country by country against the background of its music, its makers and its players, a method of presentation to which the clarinet is particularly well adapted. Two matters call for comment. The description of the instrument in what may be called its second state, fully developed, but still with only the absolute minimum of keywork, is perhaps rather sketchy. It is stated that by the third decade of the eighteenth century the instrument was divided into five or six separate joints. Not the third decade, surely, but the third quarter, and then only into four parts! Contemporary authorities, and the instruments themselves when they survive intact, confirm that mouthpiece-plus-barrel and bell-plus-lower-middle-joint were the standard early form. Rendall mentions both, but only as exceptions. In reality the separate bell and mouthpiece represent a further stage of evolution. It is also stated that nothing is known of the clarinet used in France at this same period. This not strictly correct, for the French 4-keyed instrument (with *F*—*C* but no *A*—*E* key) is well-documented, and at least two tablatures and two clear illustrations of it are shown in independent contemporary French sources.

The remainder of the book considers clarinets smaller and larger than the normal *B*—*A* instrument. A point which strikes one is that the basset horn received rather more attention from early makers than the handful of surviving parts would appear to justify. What was the original purpose of this oddity? Not, we may be sure, to produce the "veiled tone" for which it is so much admired. The reaching downwards of a medium-sized instrument is a typical pseudo-bass device in the evolution of the woodwind, and it is notable that as soon as efficient true bass-clarinets became available the basset horn began to decline in their favour.

Not the least important part of the book is the appendix, listing about 500 items of music either for clarinet solo or including it in prominent roles, a bibliography and a list of makers "to aid the collector". Unfortunately this section shows up rather badly the utility standards of book-production which the publishers have seen fit to perpetuate. It is set in double-column in type so small as to embarrass the vision. The class headings, in elusive italics, are set across both columns, but not consistently, so that under "Larger Groups" one is perplexed at finding works for voice and clarinet in the second column—hardly a large group. There are other inconsistencies of lay-out, but the point is that one-and-three-quarter pages in the appendix are left blank, while at the opposite end a list of eight plates occupies two whole pages because the entire captions are uselessly reproduced verbatim. Overleaf a whole page is used for three lines of abbreviations. It is difficult to see, therefore, why the appendix should have been so badly cramped, even if the production of the book has happened to coincide with a belated and unreported paper shortage. It is, moreover, drably cased and the plates are not at all what they should be. The clarinet is not particularly photogenic, and unless full details can be seen it is a waste of time to reproduce them. (Incidentally, one instrument illustrated has not been in its stated location for more than ten years.) This is a reference book, and a very good one; but a little more care in its production would have done greater honour not only to its publishers, but also to the memory of a distinguished scholar who, as Keeper of the Printed Books at the British Museum, may be presumed to have had some acquaintance with the bibliographical desiderata.

E. H.

Aaron Copland. By Arthur Berger. pp. 120. (Oxford University Press. 1953. 21s. 6d.)

To the time-weary European American music has a strange fascination, for we can see in it a civilization coming to birth. Old rags and bones of European culture, imported to a new world, lose their original savour and significance; but tumbled into the melting-pot they may acquire a new savour of their own. The process takes time, however. Possibly for this reason the earliest American compositions to manifest a spark of creativity tend to be technically inexpert. William Billings in the late eighteenth century is hardly a composer; yet he is an original voice who can still move us. Charles Ives, at the end of the nineteenth century, began to jumble together reminiscences of European art music with crude pioneering culture and experiments in polyrhythm, polytonality and the use of undisciplined noises, which were jauntily and unselfconsciously designed to extend the resources of music. The result is not art—not even an art appropriate to a New World. But it is the material out of which art might be made: and immensely more stimulating than the work of technically more accomplished composers who gave an anticipatorily Hollywoodian gloss to Teutonic romanticism.

Whatever one's opinion about the value of Aaron Copland's music, one can hardly deny that he is the first American composer whose work seems unambiguously indigenous and at the same time a mature artistic creation. If there is now an "American tradition" we owe it largely to Copland. It is therefore fitting that the first book solely devoted to a

living American composer to appear on this side of the Atlantic should concern him; and that the author should be both a friend of Copland and, as a composer, a member of the tradition which Copland has made possible.

Any honest composer who hoped to express the impulses of a New World would be likely to start off as an aggressive experimentalist, and Copland is no exception. Yet there is an important distinction between the experimentalism of works like Copland's *Piano Variations* of 1930 and Ives's experimentalism. The latter is chaotic and undigested; his music sprawls with abundant vitality to no particular end, like the jerry-building days of American civilization. Copland's experimentalism is essentially concentrated; the precision and economy of his technique is dedicated to a precision of personal statement. His experimentalism is a move in the direction of order; and the affirmation of self from which the American composer must start will imply, too, the growth of social consciousness.

Perhaps the crucial passage in Mr. Berger's book is, thus, that in which he demonstrates how many of the bolder technical features of the *Piano Variations*—the spare texture, the elliptical rhythms, the "blue" notes, the highly original use of a serial technique as a constructive principle—are developed in the superficially milder manner of Copland's maturity. From one point of view one can say that it was by conscious choice that Copland turned from fiercely personal works like the *Variations* and the orchestral 'Statements' to the writing of music for radio, cinema and ballet; for an affirmation of the human spirit does not take us far unless it is also an act of communication. From another point of view, however, there is no division between Copland's "absolute" and "functional" music. The distortions of tonal perspective and the elongations and ellipses of rhythmic pattern which Mr. Berger acutely compares with some of Picasso's visual devices reappear in—or may even have been suggested by—his highly personal use of jazz. Nor is the intrusion of New England hymnody and of cowboy tunes an indulgence or an evasion, for Copland sees the hymn as a symbol of the religious and domestic security which urban man has lost, and the prairie as a symbol of the loneliness of great cities. (Mr. Berger informs us that the 'Music for Radio' was composed as a piece of absolute music; the subtitle 'Saga of the Prairies' was added as the result of a radio competition for a more descriptive title.)

Mr. Berger maintains that the maturing of Copland's work comes from a synthesis of the implacable isolation of pieces like the *Piano Variations* with the search for a tradition in his more functional creations. He comments on the big Third Symphony from this point of view, and finds it—I think justly—a not entirely successful compromise. Synthesis is achieved in the piano sonata, in the violin and piano sonata and possibly in the Emily Dickinson songs. The loneliness is still present in the wonderful last movement, in which time almost stops, of the piano sonata. What is new in the tenderness which it shares with the closely related film score to 'Our Town'. However rural the setting, the basic experience with which Copland is always concerned is urban and industrial. His remarkable achievement is to have created a music which is profoundly urban and industrial without any sacrifice of human sensitivity.

To express this experience Copland uses a technique which is in many particulars peculiar. The oddity and inevitability of Copland's formal processes can be revealed only by detailed point-to-point analysis; and apart from his perceptive remarks on the Variations Mr. Berger hardly attempts that. In a monograph of 96 pages it would not be possible, though I think the book would have been more valuable if it had covered less ground more thoroughly. As it stands, however, here is a work to be grateful for. It is sensible and lucid, with a minimum of verbiage. It is about the music, while always being aware that questions of musical technique are ultimately questions of human experience.

W. M.

Béla Bartók. By Serge Moreux. Preface by Arthur Honegger. pp. 256. (London: Harvill Press. 1953. 21s.)

Kodály and I wanted to make a synthesis of East and West. Because of our race, and because of the geographical position of our country . . . we felt this was a task we were well fitted to undertake. But it was your Debussy, whose music had just begun to reach us, who showed us the path we must follow. . . . Debussy's great service to music was to reawaken among all musicians an awareness of harmony and its possibilities. In that, he was just as important as Beethoven, who revealed to us the meaning of progressive form, and as Bach, who showed us the transcendent significance of counterpoint. . . . Now what I am always asking myself is this: is it possible to make a synthesis of these three great masters, a living synthesis that will be valid for our own time?

Bartók made the above remarks in a conversation with the author of this book. They would at first sight appear to be a statement about a specific musical problem. The more one thinks about them, however, the more clearly one sees that the problem is not specifically musical. Indeed it is hardly excessive to say that Bartók has here summarized everything that makes his contribution to our battered century of such central significance.

He had started with a background of German romanticism; Brahms was his model, and later Strauss, with a superficial Hungarian garnishing from Liszt. His awakening to musical independence was inseparably associated with his fervent nationalism; and that was inseparably associated with his courage as a human being, his passion for liberty.

That man in his misery finds precious comfort in praying to an omnipotent Being is understandable. . . . But how unspeakably feeble! . . . We should rejoice in life, and be interested in everything that goes on in the world around us. One should be enthusiastic about the Trinity of which you have spoken so gracefully. Were I to make the sign of the Cross I would say, "In the name of Nature, of Art, and of Science".

That is a positive confession of faith. It is also anti-clerical, for Bartók believed that Authority, both ecclesiastical and secular, had in his country proved that it was against life and humanity. For this reason he hated all coteries, whether religious, political or artistic; and said that he felt truly alive only among peasants. He did not collect folk-songs as a matter of antiquarian research. He did so to discover his own soul.

So folk-music was for him both a spiritual and a musical liberation. In particular, the oriental origins of Magyar song suggested to him modal types of melody and complexities of rhythm which were alien to the conventions of nineteenth-century Europe. Bartók says unequivocally that although he and Kodály were interested in transcribing and setting the

songs for their own sake, in the simplest possible manner, that was only a start. In the long run they valued the songs for their evocativeness, for their power to generate an "imaginary folk-music". Especially revealing is Bartók's statement that folk-music was as fruitful in suggesting new harmonic processes as it was in enriching conventional conceptions of melody and rhythm. ("The strange turnings of melodies in our Eastern European peasant music showed us new ways of harmonization. For instance, the new chord of the seventh which we used as a concord may be traced back to the fact that in our melodies of a pentatonic character the seventh appears as an interval of equal importance with the third and fifth. We so often heard these intervals as of equal value in the succession, that what was more natural than that we should try to make them sound of equal importance when used simultaneously?")

But although Bartók achieved creative liberation through folk-music he was not, after all, a peasant. As a sophisticated European he could make use of primitive material as a release from moribund convention; but he could not turn his back on Europe because some of it had died. This is why Debussy's music had so crucial a significance for him. Debussy, too, had rebelled against academic convention; but, having no primitive folk community behind him, he had learned to recreate traditional European materials in the interests of personal sensibility. He had liberated the chord from harmonic argument, and had employed both harmony and instrumentation for their nervous, sensuous effect; such a static conception of harmony could be combined with exotic, modal and pentatonic melodies that are not susceptible to classical principles of thematic "growth". It is not surprising that Bartók's first opera should have been a parable dealing with the cult of personal sensibility in opposition to a decaying world; nor that traces of Debussyan sensuousness should survive in his music until the last years, as in the mysterious slow movement of the *Music for Strings, Celesta and Percussion*.

However profoundly significant as a phase in the cultural history of Europe, the cult of personal sensation was, however, a dead end. Debussy himself came to feel this when, in later years, he absorbed his nervous sensibility into a recreated vision of French civilization. Not being French, Bartók could not do that; but he could absorb both his folk culture and his personal sensibility into a recreated European tradition. The strength of his melodic gift helped him here; for, as M. Moreux points out, he was able to evolve a kind of chromaticized modality which could preserve a native folk virility while being reconcilable with an extension of traditional diatonicism and even with a purely chromatic idiom. For this reason Bartók takes his place alongside the great European figures Hindemith and Berg, and can adapt elements of their styles to his personal needs—whereas Kodály remains relatively a regional composer. A comparable development takes place in the harmonic field. The harmonies in Bartók's earlier music had been either purely percussive (prompted by folk-dance) or sensuous (related to those of Debussy). In his middle years they become increasingly linear in conception—an extension of the technique of the unresolved *appoggiatura*; so that even the most abstruse dissonances preserve contact with traditional tonality.

Bartók seems himself to have associated this phase of his development with the influence of Beethoven, who was also a revolutionary composer

who modified but did not destroy classical principles under pressure of personal feeling. The "generative" thematicism of Beethoven's last works, and his conception of evolving tonality, find remarkable echoes in Bartók's later work, and the most interesting section of M. Moreux's book is that which discusses Bartók's fourth and fifth quartets from this point of view. The struggle to impose order on chaos through the force of the will (since there is nothing to rely on now but one's own courage) is the core of Bartók's work, as it was of Beethoven's. Ultimately it led Bartók, as it had led Beethoven, to a rediscovery of Bachian contrapuntal principles, in such wonderful movements as the fugue from the Music for Strings, Celesta and Percussion. This, too, is not a purely musical matter. In this context the fugal state of Being satisfies us so deeply because it is a consummation of the act of Becoming.

Largely through the agency of the fascinating quotations from Bartók himself, M. Moreux's book raises most of the essential questions about his subject; but it is valuable more for what the reader can get out of it than for what the author has put into it. Just how much the author has put in is difficult to estimate, for the translation from the French is so inept that one wonders how it came to be accepted by an English publisher. Sometimes it is intelligible but comic ("it all whacks your absent one"); sometimes the meaning can be apprehended by a process of divination; sometimes it defies all methods of assault (I have no notion as to what Bartók's "conception of volume in movement" is). The translator cannot, however, be held responsible for all the deficiencies of the book. Most of the useful remarks it contains are in the nature of asides; the detailed analyses, which should be its core, are not much better than the cruder type of programme note: one does not need to be told that a piece of music is moving fast, and then goes rather more slowly. The book is also disfigured by a number of minor errors of fact and some gratuitous jibes at twelve-note music. There is a very odd passage about Hungarian folk-poetry which states that it differs from all other European folk-poetry in its "symbolic style and its technique of allusiveness". This seems most unlikely; I can see nothing in the examples quoted that is fundamentally distinct from the technique of British folk-verse.

W. M.

A Study of Grieg's Harmony. By Dag Schjelderup-Ebbe. pp. 170. (Oslo: Johan Grundt Tanum. 1953.)

In 1948 Professor Abraham's symposium gave us a comprehensive picture of Grieg's achievement which convinced a good many of us that the composer deserved more study than we had hitherto given him. Now comes one of Grieg's fellow-countrymen, a sound musician, thoroughly familiar with Grieg's music and with the Norwegian folk-music that is its background, and offers us a detailed study of Grieg's harmony, "with special reference to his contribution to musical impressionism". His field is limited by his title, and he has resisted all temptations to step beyond it. He deals with his subject faithfully and systematically under such headings as, "major and minor scales", "modal scales", "other scale forms", "the six-four chord", "types of dissonant chords", "successions of dissonant chords", "pedal-points", "parallel chords", "avoiding authentic cadences". All these and many other aspects of

Grieg's harmony are discussed with a welcome absence of fulsome adulation and are illustrated by 211 musical examples, some of them of considerable length. In a studiously moderate conclusion the author sums up the main tendencies of Grieg's music as being towards, "1, the complex; 2, the vague and indefinite; 3, the colouristic". "Musical impressionism seems to be a compound of these three elements". It follows therefore that "in the history of the development of harmony which leads up to the impressionism of Debussy and to modern music Grieg assumes an important place". It is a modest, temperate claim, and I think that Mr. Schjelderup-Ebbe makes it good.

Just occasionally one wonders why he bothers to analyse certain accepted procedures. No doubt Grieg makes effective use of long pedal-points, of dominant harmony over a tonic pedal; but these devices are common in the classics. Sometimes, as in Ex. 117, I fail to understand his system of figuring, and once or twice he slips, as on p. 162, where the thirteenth of Ex. 137 are described as eleventh. Elsewhere I cannot altogether share the author's admiration for some of Grieg's strokes; the simultaneous combination of B \flat major and minor in Ex. 2 and Ex. 3 strikes me as far-fetched rather than beautiful. But these are matters of opinion.

The type and the musical engraving are both admirably clear, and misprints are few. If the English is the author's own (no translator's name is given), he is to be congratulated on his command of our language. True, his idiom bristles with Americanisms; but for the most part he is perfectly intelligible, though there is a paragraph on p. 67 that defeats me, and his advisers should have seen that his interesting and painstaking study did not go to press with such turns of speech as "an innumerable number" and "like in the settings of folk-melodies", uncorrected.

P. L.

The Conductor's World. By D. E. Inghelbrecht. (London: Peter Nevill, 1953. 16s.)

There is no more controversial subject for a musical book than the art of conducting, whether the scope be a textbook or, as in the present instance, a collection of ideas and reflections. Désiré Inghelbrecht stands in France as a doyen of his profession, and his most recent book, the first to be translated into English, is stamped on every page with the authority of great experience.

The English title of this book is a little misleading, though one would be hard put to find an exact translation of 'Le chef d'orchestre et son équipe'. The primary theme is less a survey of the conductor's life and conditions of work than an indictment of all the abuses committed by insufferable colleagues (disguised under such pseudonyms as *Metro-nomus*, *Commediante* and so on), with whom the master has had the misfortune to be associated. Digressions contain interesting musical information of many kinds, and finally there are two chapters of praise and appreciation of the work of other specified conductors of whom the author approves. Toscanini has already appeared in the third chapter where his art and character are discussed in terms which barely stop short of deification. In a concluding chapter entitled 'In Memoriam' tribute is

paid to the immediate past generation of first-ranking French masters, from Gaubert to Straram. Here the praise is mixed with criticism but with so much real affection in the tone that this chapter becomes one of the most interesting and acceptable in the book.

That virulent attacks on malpractices is not a feature peculiar to the present volume is clear from the titles of Inghelbrecht's earlier books: 'Diabolus in Musica' and 'Comment on ne doit pas interpréter Carmen, Faust et Pelléas'; and one's curiosity is constantly whetted by allusions to these. One gets an increasing feeling, dipping at random (a treatment to which the author's style especially lends itself), that Inghelbrecht writes books as a means of getting things off his chest. But while much of what he complains of is justifiably denounced, he is inclined to beg the question as he duly disposes of one charlatan after another in the comfortable manner of a saint collecting devils and casting them to perdition. For example he says; "Metronomus has unreservedly sworn his faith in the little instrument invented by Mälzel which he uses quite immoderately. Scrupulously avoiding relying on his own instinct, he will always refer to a metronome mark for a quaver or a crotchet, even if it's wrong. He has just as little confidence in his own intelligence when a *rallentando* or an *accelerando* occurs. In a passage of six to eight bars he will mark its progress by two, three or even four marks which he will show by large well-shaped figures. His scores make you think of account-books and he peers at them like a motorist at his speedometer . . . the greater number of hieroglyphic symbols make a score foolproof! These Metronomi are mostly careerists—and are essentially lazy, if they have any talent at all for the profession they have decided to follow. And they imagine, even if quite unconsciously, that they will be able to hide their incompetence and blundering, and that some good luck will extricate them. With their graffiti they do not underline the essential; instead, they stress the fact that they are improvising." Now all this scorn comes in a chapter entitled 'Graffiti', aimed at exposing once and for all the sin of marking scores. But the attack may be unjust, for marking a score should not obviate the necessity of learning it. On the contrary, it is for many honest musicians just by marking and dissecting scores that these become clear and thus proportionately less, not more, necessary to scrutinize at rehearsal or performance. If this is a sign of a lazy careerist-charlatan, what of the case of Sir Henry Wood, perhaps the most sincere of professional conductors who ever lived and whose scores are a by-word in this connection?

This is by no means an isolated instance, and I cannot help feeling that it lowers the tone of the book which at its best is praiseworthy. Its span is enormous, as a mention of some of the chapter headings will show—'Psychology', 'Technique', 'Accompanying', 'From memory' (an especially good and broad-minded chapter), 'The chorus-master', 'Répétiteur', 'Voce, voce, e più voce', 'Producer', 'At the microphone'. In many cases the indictments are levelled against the alleged lowering of standards and lack of official support in France. "Only in France, alas . . ." we find again and again—with some amusement, for in our own country we consider ourselves equally unfortunate.

Inghelbrecht, like most conductors, is dogmatic on many controversial subjects and sometimes one may disagree with him. But this

doesn't detract from the interest of so personal a collection of reflections. There is an abundance of anecdotes, and the text is liberally interspersed with substantial music-type illustrations.

N. D. M.

Johannes Ockeghem. By Ernst Křenek. (No. 1 of 'Great Religious Composers', edited by John Becker.) pp. 86. (London: Sheed & Ward. 1953. 7s. 6d.)

This introduction to Ockeghem is addressed to the general public, so much so that Křenek even dispenses with music examples on the ground that they might be unintelligible to some of his readers. In the course of the book he displays ingenuity in explaining various features of medieval technique and notation without the use of technical terms—he even explains that a clef is the symbol on the left-hand side of the stave which indicates its pitch, and that the black note next to F is called F sharp—but one cannot help wondering whether this is not the sort of ingenuity for ingenuity's sake of which Ockeghem himself used to be accused. Is anyone who possesses the interest and the tenacity to read Křenek's account of medieval rhythmical notation, remarkably lucid considering the self-imposed limitations, likely to be completely ignorant of the notation we use today? Is anyone likely to come to Ockeghem with no more than a nodding acquaintance with the work of more recent composers?

This basic confusion (or false hope) means that those parts of the book which discuss actual pieces of music by Ockeghem are rather vague and airy; but it has also prevented Křenek from doing this very often, and the more general passages provide quite a reasonable "plain man's introduction" to late medieval music. Křenek's own experience as a composer helps him to put himself in the composer's position and to understand his problems; there are one or two sections, in fact, which might be refreshing to a jaded musicological palate. But surely a complete list of extant works would have been in order for any kind of reader? Křenek has made his book practically useless.

J. N.

New Letters of Berlioz: 1830–1868. With Introduction, Notes and English Translation by Jacques Barzun. pp. 332. (New York: Columbia University Press. 1954.)

Berliozians, to whom every scrap of their hero's writing is dear, will welcome this new collection of letters, one which is a reproach to the French, who have never troubled to publish a complete edition either of the great man's correspondence or of his newspaper articles. Professor Barzun has been able to assemble a hundred letters overlooked by the editors of such volumes as the 'Correspondance inédite' and the 'Lettres intimes', and he, moreover, quotes from some fifty others which have seen the light only in more or less inaccessible periodicals or in sale catalogues. His English translation faces the French text, and the handsome volume has been carefully produced—there are surprisingly few misprints in the French.

Berlioz's Life has been so exhaustively described by Adolphe Boschot, Barzun himself and others that no major revelations must be expected; but this correspondence brings us very near to Berlioz the man and it

corrects the popular Berlioz legend at many points. His courtesy, for instance, is again and again illustrated, and the trouble to which he went in lending his services to his friends and to young men in whom he became interested. In fact, the more we read of Berlioz's *ipsissima verba* the more are we impressed by the proud, ambitious, unhappy man's natural superiority of mind and character. Very striking is the evidence afforded of his administrative and organizing ability; while we are saddened at the same time by the thought of the time and energy he expended on activities which in another age would have devolved on an agent or publisher.

R. C.

Patterns of Protestant Church Music. By Robert M. Stevenson. pp. 219. (Duke University Press and Cambridge University Press. 1953. 30s.)

This is a collection of a dozen magazine articles, all very readable though perhaps rather slender to be presented in the form of a university press publication. Luther and Calvin are the subjects of the first two chapters, and the reader is struck by the outcome of the accident that Luther was a lover of music and Calvin a contemner of the art. To this day, Mr. Stevenson tells us, the ultra-Calvinist Reformed Presbyterian Church of America forbids the use of organs and the singing of hymns. In Britain we know well how severely Calvin's teaching affected the practice of music in Scotland. Calvin was no less hostile to polyphony than to instrumental music. What would have been his indignation if he could have foreseen that there are Presbyterian churches in America which "advertise performance of the Verdi Requiem, of Mozart Masses, of the Fauré Requiem, of the Palestrina Stabat Mater" (p. 22)?

There are chapters on Merbecke and the Wesleys, but how little systematic the book is may be illustrated by the fact that Byrd and Purcell are barely mentioned and Orlando Gibbons not at all. A chapter, on the other hand, is given to Handel's oratorios—after all, not church music—and there is an appendix on the Jewish 'Union Hymnal' and another on the encyclical 'Motu proprio' of 1903.

R. C.

The Foundations of Violin Playing and Musicianship. By Herbert Kinsey pp. 58. (London: Longmans, Green and Co. 1954. 7s. 6d.)

The author has grappled with the problem of moulding the embryo violinist in an analytical and meticulously careful manner. Among the many aspects of fiddle-playing on which he gives valuable advice are the development of a good bowing-arm, tone production, intonation, how to practise and musicianship. In every chapter there are maxims and warnings on avoiding the pitfalls on the way to the goal. Mr. Kinsey might have enlarged on some of his dicta. With regard to the player's stance he utters a warning against "too much weight on the right foot". I should have liked to see the positive recommendation: "Equal weight on the two feet!" On intonation he is excellent; but his advice: "Concentrated thought must be given" might have been given with even more emphasis. Beginners never appreciate the distance that lies between merely listening to themselves and listening intently. In an appendix Mr. Kinsey gives a list of beginner studies and of pieces progressing step by step to the difficulties of Rode's Caprices.

L. T.

The Guitar and Mandolin: Biographies of Celebrated Players and Composers. By Philip J. Bone. pp. 388. (London: Schott & Co. 1954. 52s. 6d.)

The first edition of this biographical dictionary appeared in 1914. The author, born at Luton in 1873, was a mandolin and guitar pupil of Marchisio at Trinity College of Music. He founded the Luton Mandolin Band, distinguished himself as a lute player and was elected president in 1951 of the British Federation of B.M.G. His book contains biographies of some length of such celebrities of the past as Aguado, Sor, Giuliani (seven pages), Zani de Ferranti and Regondi. There are also notices of a host of lesser men, many of them not included in Grove, and these provide some most interesting reading. Composers enter into the scheme—Mahler, for instance, on the strength of his use of guitars and mandolins in the Seventh and Eighth symphonies. Albrechtsberger makes an unexpected appearance, but his Op. 27 is a mandolin concerto. Some of the details are not quite accurate. It is not true that Mozart died of typhoid fever (p. 253), and it is extravagant to say as Mr. Bone does on p. 315 that the majority of Schubert's songs "were first conceived with guitar accompaniments". Mr. Bone is inclined to accept "Schubert's Guitar Quartet" as genuine, but it is an arrangement by Schubert for flute, viola, guitar and violoncello of a nocturne by Wenzel Matiegka written for flute, viola and guitar. The book remains valuable in spite of such things, and in spite of the proof-reader's lapses (he shows a lordly disregard of French genders and accents).

R. C.

Fiddling while Rome burns: a musician's apology. By Sir George Dyson. pp. 144. (Oxford University Press. 1954. 15s.)

Much have I travelled in the realms of pewter; but out of Sir George Dyson's experience in music—composition, performance and teaching—golden truths come to the surface every now and then. One of his good sayings is: "An art cannot exist without conventions"—a good answer to the wrong-note school. There is something for everybody in this wise and benign little book, but especially for the teacher. It is a kind of musical sermon, which asks many questions without always answering them, and which starts many trains of thought. It also gives a clear and clever portrait of the author himself, a man of many parts and many gifts but first and foremost a practical musician and rightly proud of that fact.

E. G.

Oboe Technique. By Evelyn Rothwell. pp. 106. (Oxford University Press. 1953. 7s. 6d.)

Miss Rothwell says: "This book was written to help oboe students with their difficulties." The title should be taken literally, for there is nothing here for the general reader; but there is excellent advice on all the technical aspects of playing the oboe, as one would expect from such an accomplished and intelligent player. There are chapters on breath, embouchure, tongue and finger control, the care of instruments, the making of reeds, and some first-class advice on practising. In the effort to make herself perfectly clear Miss Rothwell occasionally writes resounding platitudes ("Breathing is a natural process necessary to life," and, "To increase the volume of sound you must increase the volume of

the air stream"). It would have been better, perhaps, to assume a certain amount of knowledge, since it is emphasized that the book cannot be used as a manual for self-instruction. It is, however, important that it should have been written—and not only for amateurs. I, for one, should have been saved much hard work if Miss Rothwell's little book had appeared during my three years' tuition from a clarinettist.

She gives a comprehensive list of works for the oboe, but is wisely diffident about the value of this music. I recommend students never to buy any piece implying by its title the proximity of sheep or shepherds in "fantaisie pastorale", say, or an "intermède champêtre".

W. G.

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REVIEWS OF MUSIC

John Dunstable: *Complete Works*. Edited by Manfred F. Bukofzer. (Musica Britannica. Vol. VIII. Stainer & Bell, 63s.)

It is not often that a composer's works have to wait for five hundred years before they reach the great musical public; but when it does happen, and musicians and scholars alike demand to know the reason for the long delay, their demand must be satisfied. For they realize perfectly well that music of such high quality as Dunstable's does not, of its own accord, sink discreetly and cadentially to the miry bed of the stream of time. Yet the reasons for its sinking into so long an oblivion are neither far to seek nor hard to understand.

With very few exceptions, the music was written for the Sarum rite, the "English use", as it is sometimes called, whose total demise came less than a century after the death of Dunstable himself. The structural and liturgical changes wrought in the services of the English church by Henry VIII and succeeding monarchs left no opportunity at all for the performance of Dunstable's music. Even if these changes had never taken place the music might quite possibly have dropped out of the repertory of choirs because of the rapid changes in musical style and fashion. Thus it happened that a composer who was so famous in his own century that poets, theorists, and musicians vied with one another to sing his praises, became confused with St. Dunstan and Simon Tunstede in the minds of later writers, and the music which had been the cause of his fame was consigned to silent obscurity.

The revival began about sixty years ago, when a letter appeared in 'The Times' on February 21st 1893, giving information on manuscript sources of Dunstable's music, then to be found only in Rome, Bologna, Modena, Vienna (temporary home of the Trent manuscripts), Dijon and London. The writer of the letter, W. Barclay Squire, had already written an essay on the composer in the appendix to the first edition of Grove's Dictionary, and had also made diplomatic copies of a number of motets. No attempt was made to transcribe these, and it was consequently impossible to perform them or judge their musical effect. The stumbling-block was an almost universal lack of experience, rather than lack of knowledge, of the principles of transcribing mensural notation; and although Barclay Squire's initial interest played no small part in the subsequent issue of facsimiles by the Plainsong and Medieval Music Society, it was admitted to be quite impossible to transcribe the facsimiles of two of Dunstable's motets even as late as 1913. Yet in 1900 a number of compositions by Dunstable, including one of the motets due to baffle the PMMS, had been published in an Austrian series of musical monuments.

Today such an exhibition of insularity would not pass unchallenged, and the present complete edition of Dunstable's music appearing under the joint auspices of the Royal Musical Association and the American Musicological Society proves by its very existence that we have learned

to value the contributions to musical scholarship by eminent scholars of other countries. The editor of this handsome and well-produced volume, Manfred F. Bukofzer, has devoted more than twenty years to the careful assembly and collation of widely-scattered manuscripts (thirty in number) containing all kinds of compositions, and these he has grouped in a systematic fashion in accordance with their liturgical and formal elements. Of the sixty-seven pieces, nine or possibly more may not be by Dunstable, for a number of sources disagree in their attributions. If, in the fullness of years, we come to learn with indisputable exactness and authority that one of the motets or mass-sections in this volume is by Power, Benet, Bedingham or Binchois, the edition will be none the less useful, but rather more useful to those musical scholars who wish to specialize in the minute analysis of stylistic features, and in the comparison between Dunstable's much praised style and that of his great contemporaries.

The eight main groups of the edition are as follows: I, The Ordinary of the Mass; II, Isorhythmic motets; III, Polyphonic Settings of Plain-songs for the Office; IV, Motets for various Liturgical Occasions; V, Secular Works; VI, Compositions of Doubtful Authorship; VII, Incomplete Compositions; VIII, Plainsongs (including isorhythmic tenors in original notation). To the fine array of scholarly features now taken for granted as part and parcel of every *Musica Britannica* volume there are certain others which should help practical musicians in their interpretations of these noble sonorities. Changes in time-signature are shown in the transcriptions, and isorhythmic periods are set off not only by the normal numerical system but also by the careful way in which the music is arranged on the printed page. It is thus possible for musicians to see what kind of form and shape an isorhythmic motet has; and a sure grasp of this form is essential for those who wish to give successful performances. Similarly, the effect of contrasting time-signatures is made immediately apparent to the eye by means of specially placed bar-lines. The reduction of note-values by a quarter, and the consequent possibilities of grouping the tails of notes, helps very considerably in pointing the occurrence of hemiola.

There are, in addition, facsimiles of manuscripts at Aosta, Bologna, Florence, Modena, Munich, Trent, Oporto and Cambridge. The editorial notes and preface should be read in conjunction with Professor Bukofzer's 'John Dunstable: A Quincentenary Report' in 'The Musical Quarterly', XL, 1 (1954). The critical commentary embodies an unbelievable mass of information: readers should not permit themselves to be deterred by its somewhat awesome physical aspect. Of its accuracy and present completeness there can be no doubt, and for sheer courage in the face of seeming confusion one has only to see the five columns devoted to collation of 'O rosa bella' to realize the kind of courage that musicologists need, but seldom possess. Bukofzer has a musicological technique which can only be compared with the profoundest interpreter among the great virtuosos of the modern concert platform. Practice has brought them, as it has Bukofzer, to ultimate perfection, and it is a pleasant thought that such a tremendous piece of work as this has been devoted to the music of an English composer.

It is to be hoped that offprints—not too much reduced in size—will gradually be made of the individual items in the volume, so that madrigal

groups and small choirs may have an opportunity of singing them. Instruments are essential to the performances; and the more sustaining power the instrument has, the more true to type will the performance become. A small organ can accompany now, in the twentieth century, as well as it did in Dunstable's own day, and there is no doubt that the portable organ was often pressed into service when larger bands of instruments were scarce for one reason or another. Indeed, much of Dunstable's music is chamber music, and those who sing the motets in honour of the Blessed Virgin should bear in mind particularly that the music was in many cases intended for private worship, in a small chapel with a correspondingly intimate acoustic. The isorhythmic motets for special feasts, however, gain in effect when they are heard in a large building with a choir of about twenty.

Without doubt, this eighth volume of *Musica Britannica* is the finest that has yet appeared. It is now entirely in the hands of singers and choirmasters to remedy half a millenium of ignorance and neglect of an English composer who was once the envy of all his colleagues across the Channel. "Hic vir erat tua laus, tua lux, tua musica princeps".

D. W. S.

The Complete Keyboard Works of Thomas Tallis. Edited by Denis Stevens. (Hinrichsen, 7s. 6d.)

This notable volume is a paragon to Mr. Stevens's distinguished labours in the preparation of the Mulliner Book for *Musica Britannica*. Of the seventeen pieces here, twelve are in the Mulliner Book and of these twelve only one has an alternative source—a sufficient indication of Mulliner's importance. For a background to this music the editor's excellent Commentary on the Mulliner Book (Stainer and Bell) should be read. The editor has changed his mind over some of the interpretations of *musica ficta*—the last cadence of the third of the 'Clarifica me Pater' settings is remarkable, whatever view one takes—but apart from these there are a few discrepancies between the two editions, in each case in pieces having only one source, of which the conscientious player should be aware.

1. 'Clarifica me Pater' (I): the first B in the alto part has a natural in Hinrichsen which is not in MB.

2. 'Clarifica me Pater' (III): the treble's B \flat in bar 5 of Hinrichsen is printed as A in MB (first note of bar 7). MB is presumably wrong here.

3. 'Iste Confessor': the bass E \flat in the fourteenth complete bar of Hinrichsen is shown as only a *musica ficta* interpretation in MB, bar 21, a pedantic point, since the note would hardly be played natural in any case. Similarly in 'A Point' the key-signature makes up the player's mind for him in weighing up F \sharp against F \natural , justifiably perhaps in a performing edition.

4. Again in 'A Point' MB ties the first two G's in the bass, while this edition does not. Either version is musically justifiable, but there is only one MS source.

'Veni Redemptor' (II), for which there are two sources, gives E as the last alto note in the fifteenth complete bar, whereas MB gives D in the corresponding place (last note of bar 23). The difference in the numbering

of the bars here and elsewhere arises because the editor has barred several of the pieces in this edition in $\frac{3}{4}$ time to help the modern player to recapture the feel of the underlying metre of three semibreves to the breve (*tempus perfectum*).

By far the longest pieces are the two settings of 'Felix namque', which figure in the Fitzwilliam Virginal Book. Though in each of them the material is too disparate and lacking in momentum for sustained interest, one can but admire the ready invention of one type of figuration after another and more particularly the piquant rhythmic subtleties, delightfully teasing to play and equalling those of Byrd in lively audacity. Mr. Stevens's notation of these rhythms is scholarly and excellently clear. A comparison with the Fitzwilliam edition shows that in halving the original note-values he not only urges a proper speed but is also able to indicate rhythmic groups by joining the tails of his quavers. He also eliminates the repeats from the 'Felix namque' settings. The attempt to make them here would be sufficient evidence that the dots in the manuscripts were only ornamental indications of the sections.

On the other hand, some of the pieces are decidedly short, taken out of their liturgical context, and Mr. Stevens does an illuminating service in printing one hymn, 'Ecce tempus idoneum', in two keyboard settings, together with the odd-numbered verses of the plainsong as found in the Sarum hymnals. Organists might well apply the same process to 'Clarifica me Pater', the three settings of which are perhaps the most beautiful and characteristic pieces in this noteworthy book.

I. K.

Libro de Tientos y Discursos de Música Práctica y Teórica de Organo intitulado Facultad Organica. Volume II. By Francisco Correa de Arauxo. Transcribed and edited by Santiago Kastner. (Instituto Español de Musicología, Barcelona.)

The first volume of this important work was reviewed in *MUSIC & LETTERS*, April, 1951, where general remarks will be found about the composer and his style. In his introduction Professor Kastner says that the Tiento (étude, fancy) was without doubt the favourite form of Spanish keyboard piece, holding its own for some three centuries. At 1626, the date of the publication of Cornea's book, it had reached a fascinating stage when the emotional and figural extravagances of the Baroque were attaching themselves ever more profusely to the more austere conceptions of previous generations. Correa was himself clearly a virtuoso, and his errant genius sometimes overloaded his pieces with exuberant figuration and with experiments in quintuple, septuple and even rarer rhythms. Sometimes, as in his variation-setting of Lassus's famous 'Suzanne un jour', the music is all but extinguished in a torrent of demisemiquavers. But there is much more that is fine, and two of the tientos in five real parts are magnificent—the first (one of the few in this book whose registration does not divide at middle C) and the fourth, whose chromatic splendours the editor rightly compares with the best of Frescobaldi.

The book has an interesting appendix (taken from the Lisbon copy) which was probably added by a Portuguese contemporary of Correa's. Two of the six complete pieces here are unique ones by Diego de Alvarado,

who was organist of the Royal Chapel of Lisbon, 1600-1643, and to judge by the assured technique here shown, particularly in a piece based on a Mozarabic 'Pange Lingua', must have been a considerable figure. Notable too, though plainer and stiffer in style, is the work of Jerónimo Peraza, of whom Correa confessed himself a disciple.

I. K.

Complete Organ Works. By Dietrich Buxtehude. Edited by Josef Hedar. (Copenhagen: Hansen. London: Novello. Vol. I, 12s. 6d. Vol. II, 20s. Vol. III, 15s. Vol. IV. 12s.)

Organists will, it is to be hoped, seize these volumes with avidity, and give more than a moment's thought to the care, devotion and scholarship which has gone into their making. Dr. Hedar has had, of course, the solid ground of Spitta and Seiffert to build upon, and the result is a splendid edifice.

The first obvious practical advantage over previous editions is the lay-out of the music in the four volumes. Vol. I contains the Passacaglia, Chaconnes and Canzonas, Vol. II the Preludes and Fugues, Vol. III the Chorale Variations and Chorale Fantasias, and Vol. IV the Chorale Preludes. Within the volumes the works are arranged in a systematic and logical fashion—in Vols. I and II in ascending keys (as in Bach's '48'), and in Vols. III and IV in alphabetical order. This is a great improvement upon the previous editions. Each volume has a thematic index, an advantage which is obvious when making cross-references with the Spitta-Seiffert edition, particularly where there is more than one prelude and fugue in the same key. Each volume has a reproduction of some handsome organ case, and Vols. I, II, and III a piece of organ tablature. Vol. IV has a facsimile of the first line of 'Mit Fried und Freud' which Dr. Hedar does not include in the organ works since it was written in open score. Each volume has a description of the forms which it contains, and a detailed commentary on each piece, giving sources and differing readings. When he differs from Spitta-Seiffert his reasoning is extensive and convincing. It is a pity that he is not entirely consistent in his references to Spitta-Seiffert; for example, in Vol. II, No. 22, bar 23, the latter has B \flat throughout the second half of the bar, which is certainly more logical, since each subsequent statement of the fugue subject has this—the divergence is not mentioned in the commentary. Similarly Hedar has E \flat as the second note of the alto voice in bar 12, whereas Spitta-Seiffert has a more likely E \sharp —this may however be a misprint. Bar 105 in Vol. II, No. 9, has gone astray, and there is a note missing on the fourth beat of the top part. But this is a rare case. The general preface is included in three of the volumes, but not in Vol. IV for some unaccountable reason. Prefaces and commentaries are in German and English.

It is sometimes difficult to decide whom Dr. Hedar is setting out to satisfy—the scholar or the performer. In Vol. II, No. 24, Spitta-Seiffert gives $\frac{1}{8}$ as the time-signature, which is surely more sensible and less archaic. The same archaism persists in the Passacaglia (bar 95 *et seq.*) and in Vol. III, No. 4(a), part 3 (bar 10 *et seq.*). On the other hand his sympathy is with the performer when he discards C clefs in the Chorale Preludes, adds E \flat to the signature in the (transposed) Dorian pieces, and

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The new edition has the following works which do not appear in the old: five Canzonas, three Preludes and Fugues, and one Prelude. It does not include the Böhm-like Chorale Prelude on 'Nun bitten wir den heiligen Geist', which appears in S.-S., nor is there any comment upon it.

This edition is the first one of real practical use to the English organist. All three previous publications were beautifully produced (the last by Breitkopf, with a preface by Walter Kraft, as recently as 1952), but this new edition shows up the many weaknesses in the previous ones. We may now look forward to hearing more of the works of this composer, who had such a profound influence upon Bach's technique in organ composition.

B. W. G. R.

Fantasia for two violins and pianoforte, Op. 20. By Bernard Stevens.
(Lengnick. 7s. 6d.)

A neat piece of music, expressive and dramatic. The writing has an enjoyable element of clarity not only in texture but also in form. The violin parts are graceful, the piano part simple, perhaps a little dry, and the whole work brief (ten minutes only) and effective. The actual musical content and construction of the piece are by no means as fantastic as the title might imply. A strong dull diatonic undercurrent runs beneath the somewhat stark harmonic style. (Much use is made of chords of piled up fourths and fifths.) An Adagio introduction gives us an augmentation of the main theme, which is treated in the subsequent Allegro deciso more or less as a fugue. A pleasing cantabile (and still contrapuntal) middle section intervenes, leading back to the Allegro with a restatement of some of the introductory music. The introduction is again referred to in the coda. The interest of the work lies largely in the architectural aspect (and the canon and counterpoint contained therein) rather than in the innate appeal of the sonorities themselves. A slate-coloured hardness pervades the writing, which tends to heighten the impression of vitality and excitement.

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Petite Suite for String Orchestra or String Quartet. By Paul Arma. (Goodwin & Tabb. Score 10s. Parts, 2s. 6d.)

A witty, if not cynical set of nine pieces, none of which lasts less than twenty bars or more than eighty. There is a strong flavour of central European folk-song seen in a distorting mirror, or put through a mangle. The result has an abruptness and naivety that is reminiscent of Erik Satie. I recommend this Suite to all schools where there is a band or even a string quartet, especially an incompetent one. The parts are incomparably simple, sections being often in unison or octaves, or else in a crude counterpoint in which the veriest duffer would find it hard to lose the place,

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and where no one would mind if he did. There is great variety and much humour. Some of the accompaniment figures poke fun at the more ordinary clichés of imitation or ostinato. Sometimes a maladjusted scale passage pretending to be a counter-subject is good for a laugh. Each piece brings its own little insult, along with a wistful beauty, and the whole work cocks a mischievous snook at the snobs who recommend arid modal counterpoint as the only corrective to the odious influence of Beethoven and Wagner.

P. A. T.

Concerto in G for violin and orchestra. By Franz Reizenstein. Arrangement for violin and piano. (Lengnick. 17s. 6d.)

A masterpiece of rhetoric in a fine high-flown rhapsodic vein, which keeps all concerned busy most of the time. The violin solo is sawing away practically without cessation, except for a brief seventy bars rest in the finale. Up and down, passage-work galore, cantilena in altissimo, harmonics by the handful. Ah, the vivacity and excitement of it! It is a Marathon—even, I suspect, for the audience. There is much to delight in this music, for it combines in an opalescent manner reminiscences of the harmonic idiom of Mahler, Hindemith and Vaughan Williams. Sometimes it also rings the bell of Alban Berg in rotund sensuous 7th-type chords, sometimes there is the perkiness of Prokofiev. But every now and then in the welter of complexity the composer administers a hefty boot below the listener's belt with an adroitly misplaced common chord or similar malapropism—suddenly emitted and quickly abandoned. The only possible quarrel with this work is its brevity. With so much musical material, such vast subjects and transitions, it really needs more time for the substance to be assimilated. The first movement attempts to compress itself into a mere twenty-eight pages. In the nineteenth century the Romantic tradition insisted on music lasting as long as possible. In everything grandeur of form or spirit predominated. Perhaps there were romantic beef-steaks to sustain the romantic stamina. At any rate, the British Empire was so diverse that people proudly claimed the sun never set on it. The same might almost be said of this concerto, but it is smaller and more of it could be brought under cultivation. In so romantic a work as this the composer could have put more flesh on the bones, and have filled out the cheeks of his inspiration to advantage. Sibelius has been notable for the lazy habit of abbreviating his recapitulations and sometimes of practically omitting them. Reizenstein has wisely ignored this misleading example. Still, after the labyrinthine harmonic discursiveness of the first and third movements I find the codas do not sufficiently convince me that I have been in the key of G after all, in spite of the title of the concerto. And the effort of the composer to get home in a hurry leads him to a banality that contrasts unfavourably with most of his preceding pages. Expansion might have avoided this. The slow movement is by far the best, and has some really imaginative writing. It would make an ideal concert piece by itself.

P. A. T.

Concerto for violin and strings. By Gordon Jacob. (Joseph Williams. 15s.)

Of this twenty-minute work in three movements—Allegro con brio, Andante espressivo, and Allegro—the first and last movements are

amusing, spare, busy and neatly contrived. The use of conventional harmonic phrasology in an illogical and almost surrealistic manner helps to give an exciting tang to music already taut with rhythmic *élan*. The second subject of the first movement forms a delectable passage—a passing phase of sincerity. The slow movement, where one might expect the kernel of sentiment, is labelled “*espressivo*” quite rightly. Without the most careful and sensitive rendering this movement might well sound drearily incoherent. The musical material itself, after a quite promising first ten bars, deteriorates into an apparently formless drooling with no component having any evident *raison d'être*. However, the last movement saves the situation with its frosty gaiety. A rewarding work, with a not too difficult solo part.

P. A. T.

Three English Song-Preludes. For organ. By Alan Bush. (Joseph Williams, 3s.) *Andante Sospirando*. For organ. By James Brown. (O.U.P., 3s. 6d.) *Three preludes on 'In dulci jubilo'*. For organ. By Bach, edited by Stainton de B. Taylor. (Peters-Hinrichsen, 3s.)

In Alan Bush's pieces one welcomes a rarity—genuine musical interest and a pronounced individuality expressed so simply as to present very little technical difficulty. The first two tunes, decked in piquant period costume, are the plaintive ‘*Worldes blis ne last no throwe*’ from the thirteenth century and a more boisterous ‘*Be Merry*’, a carol of the fifteenth century. The third and longest (two and half minutes) piece is a setting with quiet yet rich harmonies of a seventeenth-century shanty, ‘*Lowlands, my Lowlands*’.

With its wistful and wayward melody and colourful but strangely inconsequent harmony James Brown's character-piece is certainly out of the ordinary. It needs a fairly resonant building to warm it up.

Stainton de B. Taylor has made “a Suite or Chorale-Partita” out of three chorale-preludes, preceded by Bach's own setting of the chorale laid out for organ and transposed up to A with one important misprint in the bass (D for C♯ on the last quaver of bar 22). Readers may well be wondering whence the third Bach prelude is obtained. It is the pastoral trio (originally in G) which makes fitful appearances in some editions. It is a feeble affair and does no one any credit who suggests it is anything but spurious. The editor makes no bones about writing the “little organ book” prelude throughout in triplets with no anachronistic cross-rhythms. He also, with his eyes open, disregards Bach's indication of separate manuals. Many organists do this to avoid impossible stretches of the tenth from A to C♯. Yet these stretches all occur when the pedal has the identical A in the tune. It looks as though Bach omitted to play the A on the manuals, paying this price for differentiating the accompanying canon. In the big setting with which the suite ends the editor has made a sensible allocation of the pedal part, which is not separately marked in the original.

I. K.

Nocturne. For piano. By Arnold Bax. (Joseph Williams, 3s.) *Sonatina*, Op. 144. For piano. By York Bowen. (Chester, 7s. 6d.) *Sonata*. For piano. By Arthur Bliss. (Novello, 7s. 6d.) *Sonata No. 2*. For piano. By Nicolas Nabokoff. (Boosey & Hawkes, 6s.) *Four Romantic Pieces*. For piano. By Alan Rawsthorne. (O.U.P., 6s.) *Four Romantic Studies*, Op. 25. For piano. By Alan Richardson. (Augener, 4s.) *Concerto for Piano and Orchestra in E♭, K. 449*. By Mozart. Edited with orchestral arrangement for a second piano by Bruno Hinze-Reinhold. (Peters, 9s. 6d.) *Six Preludes from the Little Organ Book*. By Bach, arranged for piano duet by J. V. Peters. (Elkin, 3s. 6d.)

In the new piano music there is such a preponderance of romanticism that perhaps one should begin with the only work that does not imply or avow it, Nicolas Nabokoff's Sonata. Mr. Nabokoff was born in Russia and is now an American citizen, at present a "composer-in-residence" at the American Institute in Rome, where he recently organized a symposium of composers and critics on twentieth-century music. In his sonata he shows himself a skilful composer, economical with his notes and possessing a true, though sophisticated fund of lyrical melody. The movements are of unconventional order—a Pastorale with a violent middle section, a Cantilena, a Rondo which paradoxically omits its last statement and runs instead into a solemn Lento which echoes the repeat chords of the Cantilena. The style is eclectic, ranging from spare counterpoint to rich harmony and from easy diatonics to harsh chromatics. The sonata sounds well, is not very difficult and is certainly worth playing. The proofs of the last movement do not seem to have been carefully read.

Bliss, while retaining more than a trace of harmonic acerbity, has written a piano sonata as rich and satisfactory in sound as any of the nineteenth century. Beneath these generous trappings—which are, for an experienced pianist, most grateful—there are decidedly tough sinews of formal construction which make this work an impressive achievement. The slow movement, Adagio Sereno, is an original conception in which a chaconne-like chordal ostinato underlies some beautiful music expressed in a great variety of colours. A possible reservation strikes one in the last movement, which appears to sag a little at a *quasi improvisando* section. But by the time this danger-point is reached the audience should be eating out of one's hand.

Apart from their intrinsic worth as a short concert suite brimming with individuality, Rawsthorne's pieces are also valuable to the pianist who is fascinated by, say, the second piano concerto but who is unable to storm its technical heights. For although they are short they do not appear to be trifles thrown off inadvertently. The first, a Lento and Allegro, is in Rawsthorne's tautest and most dramatic style, the second an Allegretto of delicacy and charm, the third a piece of rough and rowdy humour and the last, Adagio Maestoso, a well-nigh statuesque study in harmonic sonorities. The "romantic" reference of the title is evidently not to the subject-matter but to the method of writing for the instrument which is, as with the second piano concerto, that of the nineteenth century with certain extensions. Perhaps this is only another way of saying that Rawsthorne writes for the instrument as though he likes it.

The same clearly applies, although on a lower plane of creativity, to Alan Richardson's slight, gracious heart-on-sleeve studies. From the technical point of view far more is needed in pedalling and musical phrasing than in finger dexterity, though two of them are in a gentle *moto perpetuo*. The unfailing competence of the keyboard writing with which these unassuming thoughts are expressed makes them satisfactory to play. The same sentence will also serve as recommendation of yet another piece by York Bowen, who has grown old in well-doing. Within obvious restrictions as to form and harmony he has again, with well-practised hand, turned out an affable and colourful sonatina.

Bax's Nocturne is one of two Russian tone-pictures and is sub-titled 'May-night in the Ukraine'. Much blood has flowed under those bridges since it was written in 1910. It is not a very satisfying piece, its simple form being overlaid with prolific ornamentation, luscious of sound but self-defeating.

Seeing the word "Kammer-Konzert" on the cover does not prepare one for the E \flat piano concerto, the first of Mozart's mature masterpieces in the genre and the first work in his own thematic catalogue. (Though who nowadays would not allow the E \flat concerto K. 271 to stand beside it?) The editor, who has done his job well and who has made an eminently playable second piano part, seeks to justify the title by quoting Mozart's letter saying that the wind (two oboes and two horns) can be left out and that it can be played "à quattro". It is very doubtful whether this can mean four solo instruments or indeed any less than string orchestra (*cf.* the occasional use in this sense of the French *quatuor*).

There have recently been several authentic recordings of Bach chorale-pretudes, but those who value more direct experiences will find J. V. Peters's transcriptions of six little masterpieces trustworthy and agreeable.

I. K.

Concerto, Op. 45. For flute and strings. By Malcolm Arnold. Miniature Score. (Paterson's, 5s.) *New York Profiles.* For symphony orchestra. By Norman Dello Joio. Score. (Fischer, New York.) *Sinfonia Antartica.* By R. Vaughan Williams. Score. (O.U.P., 17s. 6d.)

In its naturally slight and breezy way Malcolm Arnold's flute concerto perfectly expresses the genius of its solo instrument. Its outer movements are witty and exhilarating show-pieces, deftly and economically constructed. In the cool C major of the slow movement there are some enchanting sounds and an outpouring of grateful and lyrical melody. The work is short (about thirteen minutes) and requires a first-class soloist.

Dello Joio's suite has the following movements: Prelude ('The Cloisters'), Caprice ('The Park'), Chorale Fantasy ('The Tomb') and Festal Dance ('Little Italy'). Strangers to its local allusions, if any, will yet find in this brightly but not heavily scored light music a notable charm expressed for the most part in a characteristically *al fresco* manner. The exception is the Chorale Fantasy with its more passionate arioso passages for wind instruments. The last movement is inevitably a saltarello, which eventually becomes a background to a short theme, entitled "chorale", fragments of which are scattered in the other three movements.

Nocturne. For piano. By Arnold Bax. (Joseph Williams, 3s.) *Sonatina*, Op. 144. For piano. By York Bowen. (Chester, 7s. 6d.) *Sonata*. For piano. By Arthur Bliss. (Novello, 7s. 6d.) *Sonata No. 2*. For piano. By Nicolas Nabokoff. (Boosey & Hawkes, 6s.) *Four Romantic Pieces*. For piano. By Alan Rawsthorne. (O.U.P., 6s.) *Four Romantic Studies*, Op. 25. For piano. By Alan Richardson. (Augener, 4s.) *Concerto for Piano and Orchestra in E♭, K. 449*. By Mozart. Edited with orchestral arrangement for a second piano by Bruno Hinze-Reinhold. (Peters, 9s. 6d.) *Six Preludes from the Little Organ Book*. By Bach, arranged for piano duet by J. V. Peters. (Elkin, 3s. 6d.)

In the new piano music there is such a preponderance of romanticism that perhaps one should begin with the only work that does not imply or avow it, Nicolas Nabokoff's *Sonata*. Mr. Nabokoff was born in Russia and is now an American citizen, at present a "composer-in-residence" at the American Institute in Rome, where he recently organized a symposium of composers and critics on twentieth-century music. In his *sonata* he shows himself a skilful composer, economical with his notes and possessing a true, though sophisticated fund of lyrical melody. The movements are of unconventional order—a *Pastorale* with a violent middle section, a *Cantilena*, a *Rondo* which paradoxically omits its last statement and runs instead into a solemn *Lento* which echoes the repeat chords of the *Cantilena*. The style is eclectic, ranging from spare counterpoint to rich harmony and from easy diatonics to harsh chromatics. The *sonata* sounds well, is not very difficult and is certainly worth playing. The proofs of the last movement do not seem to have been carefully read.

Bliss, while retaining more than a trace of harmonic acerbity, has written a piano *sonata* as rich and satisfactory in sound as any of the nineteenth century. Beneath these generous trappings—which are, for an experienced pianist, most grateful—there are decidedly tough sinews of formal construction which make this work an impressive achievement. The slow movement, *Adagio Sereno*, is an original conception in which a chaconne-like chordal ostinato underlies some beautiful music expressed in a great variety of colours. A possible reservation strikes one in the last movement, which appears to sag a little at a *quasi improvisando* section. But by the time this danger-point is reached the audience should be eating out of one's hand.

Apart from their intrinsic worth as a short concert suite brimming with individuality, Rawsthorne's pieces are also valuable to the pianist who is fascinated by, say, the second piano concerto but who is unable to storm its technical heights. For although they are short they do not appear to be trifles thrown off inadvertently. The first, a *Lento* and *Allegro*, is in Rawsthorne's tautest and most dramatic style, the second an *Allegretto* of delicacy and charm, the third a piece of rough and rowdy humour and the last, *Adagio Maestoso*, a well-nigh statuesque study in harmonic sonorities. The "romantic" reference of the title is evidently not to the subject-matter but to the method of writing for the instrument which is, as with the second piano concerto, that of the nineteenth century with certain extensions. Perhaps this is only another way of saying that Rawsthorne writes for the instrument as though he likes it.

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The wide and immediate circulation of Vaughan William's Antarctic Symphony makes an ordinary review hardly necessary. A study of this well-produced score, which at ten inches by seven is comfortable for reading and at a pinch for conducting, evokes two gentle disagreements with the composer's modesty: first, his strictures on his own scoring are obviously nonsense; secondly, the universality of its emotions and the majesty and formal power with which they are expressed should clearly have entitled this piece Symphony No. 7.

I. K.

Nine Carols. For S.S.A. and S.S.A.A. unaccompanied. Arranged by Herbert Murrill. (O.U.P., 1s.) *A Cowboy Carol.* For S.S.A.A.T.T.B.B. unaccompanied. Arranged by Malcolm Sargent. (O.U.P., 1s.) *I Sing of a Maiden.* For S.S.A. unaccompanied. By Harold Rhodes. (O.U.P., 5d.)

Murrill's arrangements are tasteful and thoroughly practical, and his choice is a nice mixture of well-known and fresh carols. Sargent's arrangement is the rollicking affair which the text demands. 'I sing of a Maiden' is effective, except for the setting of the word "April", where the second syllable is stressed on each occasion it appears.

A Saviour Born. For mezzo-soprano solo, S.S.A. chorus, strings and piano. By Armstrong Gibbs. (O.U.P., 3s.)

The lullaby ("Sweet was the song") is the most effective section in this work. The work is in the conventional harmonic idiom, and has one particular harmonic progression as a recurrent motive. It is well laid out for female voices.

Requiescat. A madrigal for S.S.A.T.T.B. By F. T. Durrant. (O.U.P., 1s. 4d.) *Be strong in the Lord.* An anthem. By Robert Head. (Rae, Macintosh, 8d.) *The Spirit of the Lord is upon me.* An anthem. By Wilfrid Emery. (Stainer & Bell, 8d.) *Carol of the Crown.* Unison song. By Elizabeth Poston. (Boosey & Hawkes, 6d.) *Seven Lace Tells.* For two trebles and piano. By Greville Cooke. (J. Williams, 2s. 6d.) *Three Part Songs.* For S.S.A., and *Three Sacred Songs.* For S.S.A. By Martinu. (Boosey & Hawkes.)

The madrigal won the Madrigal Society's Molyneux Prize in 1947. It is highly wrought and unoriginal. Robert Head's anthem is a good virile piece, and Emery's is imaginative and very effective. Elizabeth Poston's unison song should rank among the fine ones which this country possesses.

Each of these charming Seven Tells has an explanatory note, for the texts are local in Bedfordshire, Buckinghamshire and Northamptonshire and tell of specific happenings peculiar to the lace-making industry in these counties.

Both the part-songs and sacred songs by Martinu are settings of Czech popular rhymes; the sacred songs have a violin obbligato. The fresh harmonic idiom, compelling rhythms and the English translations by Nancy Bush should put these songs in the demand of progressive female-voice choirs.

The White Dress and *A Little Fête*. Songs for medium voice. By M. van Someren-Godfery. (Augener, 2s. 6d. each.)

The first is a setting of Humbert Wolfe, and the second of Ian Colvin's translation of Li-Tai-Po. Both, though very different in style and texture, have a similar ring about them. Brahms would cock an eyelid at 'A Little Fête'. A three-handed accompanist is really needed for the vast number of notes in 'The White Dress'.

B. W. G. R.

O come, soft rest of cares. (2s. 6d.) *Stay, O sweet.* (2s.) *Fain would I change that note.* (2s. 6d.) *My love in her attire.* (2s.) *Love me not for comely grace.* (2s.) Songs for tenor and piano by John Joubert. (Novello.) *Two Arne Songs.* Arranged by Matyas Seiber for high voice with flute, clarinet and string quartet. Score. (Augener, 5s.)

The five songs by John Joubert, in the order given above, constitute his opus 5. They are best sung *en suite*, albeit rather expensively, as otherwise the second and fourth songs will be found disconcertingly short—thirty seconds each, in fact. In the more sustained pieces a gift for telling phrase and original harmony is displayed, together with a subtle ear for verbal rhythms. This latter virtue, however, sometimes overrides other considerations to a degree that reduces a song to a rather finicking study in declamation. For sustained musical and imaginative power 'Fain would I change' stands out.

Producers of 'Love's Labour's Lost' should bear in mind Matyas Seiber's gracious and easy orchestration of Arne's settings of 'When daisies pied' and 'When icicles hang'.

I. K.

String Quartet in E flat, Op. 2 No. 3. By Andreas Eler. Score and parts. (Novello, 20s.) *Trio in E♭.* For flute and violin (or two violins) and viola. By Florian Gassman. Score and parts. (Novello, 6s. 6d.) *String Quartet No. 1 in A♭.* By John Joubert. Score. (Novello, 6s.) *String Quartets No. 1 and 4.* By Willem Pijper. Scores. (Lengnick, 10s. and 7s. 6d.) *Fantasia (Three parts on a Ground).* For three violins, violoncello (or viola da gamba) and piano (or harpsichord). By Purcell. Edited by Denis Stevens and Thurston Dart. Score and parts. (Hinrichsen, 7s. 6d.) *String Quartets Nos. 1, 2 and 5.* By Charles Wesley. Edited by Gerald Finzi. Scores. (Hinrichsen, 1s. 9d. each.)

To judge by these two examples of the "Organum" series, begun by Max Seiffert and now continued by Hans Albrecht, an afternoon's browsing at their agents, Novello's, will probably afford the pleasure of travelling hopefully. Indeed, provided one is not foolishly seeking a new Haydn, there is a definite feeling of arrival on meeting these pieces by Eler, an Alsatian (1764-1821) and Gassman (1729-1774). The quartet has good incisive themes, well distributed, and some interesting dialogues. Its slow movement is notably romantic. The trio, with its unusual scoring and structure—Andante, Minuet, Presto—is a truly charming piece.

Joubert's quartet is an impressive display of firm-footed composition, clear in its lines and intentions and without resorting to freakishness. The first movement, conservative as to form, is largely built up on fifths and wider intervals. The passionate slow movement seems the most original part of the work. The final Allegro makes insistent play with Waltonist martellato rhythms—and occasionally sounds ready to burst into his symphony at any moment. It maintains its vitality well, however, and ultimately, by expanding its fourths into fifths satisfactorily, gives one the feeling of the first movement without resorting to quotation.

There have recently been several opportunities of hearing Pijper's quartets, which is just as well since the most experienced score-reader might make little of the fourth quartet with its different simultaneous time-signatures. But this dated chinoiserie of detail (the work was written in 1928) yields in performance to the impression of a web of beautiful and fastidious sound with highly sensuous and sophisticated harmony, dedicated appropriately enough to Ravel. Its short movements are apt to imprison themselves in harmonic mannerisms and are somewhat lacking in symphonic energy, though the first and fourth are obviously linked. The first quartet is by comparison prentice-work, though again its fine sense of colour would make it tolerable in a series of the quartets.

Charles Wesley (1757-1834), an infant prodigy and pupil of Boyce, was nephew of John and brother of the Samuel of 'In exitu Israel'. These quartets are for pleasurable domestic music-making rather than the platform, but are interesting as being (to quote the editor) "in form and content early and valuable examples of the galant school in England". The vigorous second quartet in D, however, owes a good deal to Handel, especially to the famous fifth Concerto Grosso of Op. 6.

The Purcell Fantasia is a notable find, published for the first time. It is a splendid work, full of harmonic and rhythmic surprises and most subtle in the ways the length of the upper variations differ, quite frequently, from the six-bar length of the ground. This bass is unfigured except for the first few bars and must have presented many problems in its realization, for there are many diatonic clashes which, to borrow Denis Stevens's apt phrase (albeit used by him only of the canonic sections), "have a flavour of wilful intrigue and harmonic insouciance". The first chord on page 10 is misprinted, and a natural is missing in the third violin part five bars from the end.

I. K.

Salutation. By Edmund Rubbra. For S.A.T.B. (Lengnick. 1s.) *Voices of the Prophets.* By Alan Bush. A Cantata for Tenor and Piano. (Joseph Williams.)

'Salutation', on a text by Christopher Hassall, was Rubbra's contribution to 'A Garland for the Queen'. The words are most aptly set and the voices not too highly taxed. It contains none of the intonation difficulties which are found, for example, in the composer's Latin Mass, where there is the pull between "real" intervals and equal temperament.

Alan Bush's Cantata was commissioned by Peter Pears and the late Mewton-Wood, and is not music for the amateur—the piano part would

tax the most competent performer. The two texts by Blake and Blackman, which pronounce clearly the composer's ideals, have roused him more than the two earlier texts from Isaiah and Milton. The result is a striking crescendo throughout the work, ending with an impassioned setting of Blackman's 'My Song is for All Men'. The setting of Milton's 'Against the Scholastic Philosophy' is, indeed, a piece of ingenious counterpoint. Here the voice and piano have a canon in equal note-values in each of the three sections of the song, while the piano in quarter note-values plays in imitation around the motives of the drawn-out voice part. The other accompaniments are mainly figurative.

Two Canons, and Two Fugues from 'The Art of Fugue'. By J. S. Bach. Transcribed for violin and viola, and for violin, viola, and cello, by Watson Forbes. (Hinrichsen. 3s. and 4s.) *Varied Hymn Accompaniments*. By Henry Coleman. (Oxford University Press. 6s. 6d.) *Serenata*. By Alec Rowley. For string orchestra. Score. (Lengnick. 6s.)

The editing and toning of the two transcriptions is done in good taste and with a feeling for style. I would, however, question the toning (*i.e.*, phrasing) in bars 8 and 9, 75, 85 and 86 (in violin part, and the equivalent in the viola part), and suggest that it would be more consistent if it were the same as that in bars 50, 53, &c. Must we have "2 *Fugas*" on the front page of the copy? Why not "2 *Fugues*", or "2 *Fugen*", or even "2 *Fuge*"?

The idea behind Dr. Coleman's hymn accompaniments is a good one, *i.e.* to alleviate the monotony of average hymn-singing. He selects seventeen well-known hymns and gives three arrangements of each: I. for upper voices only; II, for lower voices only; III, for all voices. But there are points in this book which are not beyond criticism. The harmonic idiom is narrowly conventional, and there are some examples of what many would term "poor taste" (*e.g.* 'Quam Dilecte', II, line 2; 'Martyrdom', III, first phrase; 'Rockingham', III, last phrase). Suspensions are much overdone, and there are several examples of consecutive fifths which seem unpleasant and unnecessary in this idiom. There are many cases where a crotchet at the end of a bar is tied to a minim at the beginning of the next bar. This is the one thing which the less musical organist will do automatically, and which should be heartily discouraged. It is this sort of thing which causes so much organ accompanying to be so "smooth" and turgid, and ruins congregational singing. Users of this book will be well advised to bear in mind the suggestion in the Introduction that the tempo for arrangement III should be a slower one—most of these are florid and would sound scrambled at normal speed.

Three of the movements of the 'Serenata' are very short—the total playing time of the four movements is eight minutes. The second movement, a moderate $\frac{3}{4}$, is much the longest, and is out of proportion to the whole. The most effective is the third—a gentle fugue. But oh! for a trill on the F# crotchet in the subject and at each subsequent statement! Formally this is an unpretentious work, but some of the intervals and progressions sound perhaps too up-to-date at all costs.

B. W. G. R.

Choral Dances from 'Gloriana'. For mixed choir. By Benjamin Britten. (Boosey and Hawkes, 3s.) *Laudate Dominum.* For chorus and orchestra. By Gordon Jacob. Vocal Score. (Joseph Williams, 3s. 6d.) *Te deum.* For S.A.T.B. and organ. By John Joubert. (O.U.P., 1s. 4d.) *By the River.* A cantata for soprano solo, women's choir, string orchestra and piano or piano solo. By Cedric Thorpe Davie. Vocal Score. (O.U.P., 7s. 6d.) *The Passion of Mary.* For mixed chorus and strings (optional timpani). By Reginald Redman. Vocal Score. (Lengnick, 2s.) *Six Carols for Sundry Seasons.* For mixed chorus unaccompanied. By Peter Crossley-Holland. (Elkin, 3s. 6d.) *Hymus Paradisi.* By Herbert Howells. Tonic sol-fa edition. (Novello, 5s.)

The Choral Dances come in Act 2, Scene 1 of 'Gloriana', when the Queen is welcomed at Norwich. Though each is too short to stand alone, the whole is shapely. First there is a quick chiming C \sharp major song of Time "at his apogee, no reaper he", then a song of Concord, full of beautiful and unusual sound for all its simplicity. The third song, largely a smooth canon between S.A. and T.B., ends broadly and tenderly with "Gloriana hath all our love". Then follow two songs of offerings first from country girls (S.A.) then from rustics and fishermen (T.T.B.B.), and the suite ends with a quiet final dance of homage in which C major sounds again in one of those quasi-ostinato movements which always seem to evoke from Britten an indissoluble combination of resource and beauty. Choirs well below the virtuoso standard can get satisfaction from these songs which, though unaccompanied, are simple enough to go into tonic sol-fa without difficulty.

'Laudate Dominum' is a song of thanksgiving written for the Worshipful Company of Musicians. The music shows mixed styles but a mastery in all of them. One is sometimes reminded of Holst, both in the visionary style and in actual technique—parallel chains of diatonic sevenths, striding fourths in the bass—while, on the other hand, Dr. Jacob can show us the smoothest of a *capella* styles and in the truly impressive opening pages a moving vein of sadness couched in chromatic but eminently vocal terms.

The lay-out for S.A.T.B. choir and organ of John Joubert's 'Te Deum' suggests a normal liturgical use, but the place must be carefully chosen, for if its rhythmic and other mannerisms survive the lay clerks (or vice versa) what crisis in the chapter might not ensue! It is a highly individual, some might say wilful, setting. What is liturgical about it is the sensitive feeling for precise verbal rhythms, sometimes unnecessarily jazzy in effect, unobscured by melismas, vocal counterpoint or repetition of words. Against this may be set some difficult and unsatisfactory unaccompanied vocal dissonances, and some reputed notes and chords for the organ which seem to presuppose a sustaining pedal. On the whole the impression given is of a vigorous imagination and good technique applied to the wrong words and medium.

In Thorpe Davie's quiet and sweet-sounding setting of part of Spenser's 'Prothalamion' it is as though he has bidden his music, like sweet Thames, "run softly till I end my song". Very far from strife or vehemence of any kind, the gracious music pursues a placid way for some twenty-five minutes, punctuated by an appealing setting of the poet's

lovely refrain. The vocal writing is fairly easy but reasonably colourful. An impatient mood might find the music too uneventful for its length, but it matches well a balmy afternoon.

Reginald Redman in his short choral piece also displays a well-knit unity of music and mood. Though not without chromatics, it is eminently singable. It is modest and somewhat derivative in its harmony but it feels genuine enough.

Three of Mr. Crossley-Holland's carols celebrate the Nativity with one each for New Year, Easter and Doomsday. They may be sung separately. The composer explains that he has modelled the musical structure on the medieval carol. "After the burden as introduction, stanza and burden followed in alternation, the burden being sung by the chorus and the stanzas by a solo voice. Here the stanzas are sung variously, solo or by soli with or without choral accompaniment, or occasionally by the chorus." The settings are modal but are far removed from a wishy-washy antiquarianism. They make few technical demands but show constant imagination in their scoring for voices.

A measure of the success of 'Hymnus Paradisi' (and perhaps of the vocal character of its writing) is the issue by Novello of a tonic sol-fa edition.

I. K.

CORRESPONDENCE

To the Editor of 'Music & Letters'

'THE LOST TRADITION'

Sir,

At the end of his letter (MUSIC & LETTERS, January 1954), Mr. Emery accuses me of having used the technique of misquotation and evasion. I repudiate the reproach of evasion, since my letter of October 1953 was by no means an answer to questions asked by Mr. Emery but written with the sole purpose to correct some of the misstatements in his review. The one misquotation in my letter by which I neither intended to, nor did, misconstrue the meaning of Mr. Emery's statement reads: "The most striking evidence"—whereas it should read: "Of its type, this is the most striking piece of evidence." In his last letter (January 1954), however, Mr. Emery is guilty of omitting crucial words from a quotation and of replacing them by his own ambiguous ones in brackets.

Quantz on fast pieces

On page 83 Mr. Emery writes: "F.R. 11; see L.T. 142 (second quotation), 171 (Quantz, facsimile edition, pp. 263, 327). In the first passage Quantz said that the tempi of 'former German composers' were almost twice as slow as the tempi of 1752. In the second passage he said that in this earlier German music short notes were played at 'a very easy-going speed'. Taken alone, these latter words are ambiguous; they might refer to flexibility. Taken in their context, they are simply another way of saying that early German tempi were slow. I cannot quote Quantz in extenso; but the following sentences, one from each context, show him in the act of clothing the same idea in slightly different words;

L.T. 142: The many black notes in the music of the former German composers look much more dangerous and difficult than they actually sound.

L.T. 171: The older German instrumental music often looked very complicated and difficult on paper as it contained a large number of [short notes]."

Mr. Emery's interpretation of the first passage that the tempi of the former German composers were almost twice as slow as the tempi of 1752 is incomplete and misleading, for in this passage Quantz was referring to *fast pieces only* and not to tempi in general. This is obvious if the two preceding sentences of the same passage are not omitted as was done by Mr. Emery. The whole passage reads:

What was considered to be quite fast in former times was in fact rendered well-nigh twice as slow as we should play it to-day. What they called Allegro assai, Presto or Furioso was hardly faster than the Allegretto of our days. The many black notes in the music of the former German composers look much more dangerous and difficult than they actually sound. French composers of to-day have to a large extent retained this style of playing lively pieces at a moderate pace.

Further proof that Quantz was referring to Allegro assai, Presto and Furioso only is the fact that this passage is a footnote to his definition of Allegro assai. Mr. Emery confuses the issue still more by applying another passage from Quantz (L.T. 171) to the same subject, namely to tempo and—still worse—by replacing the precise words of Quantz with some of his own in brackets. This passage reads:

L.T. 171: The older German instrumental music often looked very complicated and difficult on paper, as it contained a large number of demisemiquavers, hemidemisemiquavers and even shorter notes. But in spite of this, because they played these notes at a very easy-going speed . . .

As one can easily see, Mr. Emery replaced Quantz's demisemiquavers, hemidemisemiquavers &c., simply with "short notes" which could refer also to quavers or semiquavers. In my letter (October 1953), I employed this quotation to prove that Quantz as well as Heinichen used demisemiquavers as flexible notes without changing the value of other notes and in this connection I want to draw Mr. Emery's attention once more to Quantz's words: "because they played these notes"—demisemiquavers, &c., Mr. Emery, *not* short notes—"at a very easy-going speed . . ."

Flexible Demisemiquavers

However, I am ready to present more evidence as regards the flexibility of demisemiquavers from the preface of 'Livre de Musique de l'Orgue' by Nicolas Gigault (1685). "... Il ne faut pas que les croches barrées plusieurs fois les effrayent, d'autant qu'il les faut regarder comme si elles n'estoient que double croches."

To forestall any misunderstanding let me quote from this book the content of a bar with demisemiquavers. The piece is marked 3; bar 6 contains a dotted minim, crotchets, a quaver and eight demisemiquavers (in both hands). According to Gigault's instructions these demisemiquavers should be treated as semiquavers. Mr. Emery, who believes that flexibility of notes was possible only if all note-values were concerned, would have to change demisemiquavers into semiquavers, semiquavers into quavers, quavers into crotchets, crotchets into minims and minims into semibreves, with the result that the character of the piece is entirely distorted. And even more so when a piece contains hemidemisemiquavers.

Now I shall answer the points raised by Mr. Emery on pages 87, 88.

The tempo classification in the Lost Tradition

The classification of tempo in the L.T. is based on that of Quantz.

Quantz: Allegro assai C one pulse beat on each half bar,
Allegretto C one pulse beat on each crotchet,
Adagio cantabile C one pulse beat on each quaver,
Adagio assai C two pulse beats on each quaver.

Quantz gave 80 pulse beats to the minute for Allegretto, which is equivalent to crotchets mm 80 (L.T. 94).

'Lost Tradition':

Presto C with quavers is equivalent to Quantz's Allegro assai (minim 80);

C with quavers or Presto C with semiquavers is equivalent to Quantz's Allegretto (crotchet 80);

C with semiquavers is equivalent to Quantz's Adagio cantabile, and is similar to Purcell's and Brossard's slow C (crotchet 40);

Adagio C (Italian) is equivalent to Quantz's Adagio assai and is similar to Purcell's Adagio and Brossard's Largo, *i.e.* Adagio-Adagio (quaver 40).

My figure mm 60 is the fastest of the slow speed-group and is equivalent to Andante in the Style Galant.

Now come the figures which Mr. Emery assumes for a slow and a fast Allegro as he understands it: crotchets 80 for Allegro with semiquavers; crotchets 160 for Allegro with quavers. I have to return to Quantz. We

have heard that a Presto of the older German composers was executed like Quantz's Allegretto—namely crotchet 80; Mr. Emery's slow Allegro is: crotchet 80 and his fast: crotchet 160. How Mr. Emery arrived at these figures, however, he did not reveal.

Rhythmic pattern determined by the first bar

On page 87 Mr. Emery wrote that I have not produced evidence that the rhythmic pattern of a movement was determined by that of its first bar. I shall come back to Handel's 'And with His Stripes' and show that the first long bar-line implies $4/1$ time and that the rhythmic pattern as indicated by the first bar has to be maintained throughout the whole piece. I shall quote from 'Die Kunst des reinen Satzes in der Musik' by J. P. Kirnberger:

... Junge Tonsetzer müssen sich nicht irre machen lassen, wenn sie Kirchenstücke im Allabreve Tackt ansichtig Werden wo vier Zweyviertelnoten zwischen zweyen Tacktrichen zusammengebracht sind, und daraus schliessen, dass es der $4/2$ Tackt sey. Dieses geschieht blos aus Bequemlichkeit des Tonsetzers um die vielen Tacktriche und Bindungen zu vermeiden, und steht ihm ebenfalls frey. Dadurch wird aber das Wesen des [barred C] Tacktes nicht verändert, der immer von zwey zu zwey halben Tacknoten sein gleiches Tackgewicht behält, und den Niederschlag und Aufschlag des Tacktschlages bestimmt, auch wenn vier, sechs und mehrere Tackte ohne Tacktrich zusammengesetzt werden, wie unter andern Handel in seinen Oratoriis oft gethan hat.

The rhythmic pattern ("das Wesen") of barred C as well as that of any other time-signature was indicated by time-units. Those which coincided with the strong pulse were stressed (see: Marpurge, *Kritische Briefe*; Türk, *Klavierschule*, edition 1789, "accentuierte Tacttheile"). Prior to the *Style Galant* the time-unit of *Alla breve* was a semibreve (see: J. J. Rousseau under *Alla breve*), that of a barred C a minim, 'And with His Stripes' is marked: *Alla breve*, *Moderato* barred C, and hence the semibreve is the time-unit. One big bar contains four semibreves (*stressed time-units*). Which bar, other than the first, could reveal the rhythmic pattern of the time-signature in a piece where the bar-lines occur at irregular intervals?

In the *Style Galant* the semibreve was no longer the time-unit of *Alla breve*; in both times—*Alla breve* and barred C—the time-units were minims. (See: L.T. p. 140, quotation from Quantz and table on p. 141.)

Difference between Italian and German Presto

Mr. Emery writes (p. 87) that I have not explained why Germans and Italians agreed over *Adagio* but not over *Presto*. To my mind this question is futile; no one can explain "why" the Italians and the Germans agreed or disagreed in the past, one can only explain the different conception in the two countries (see: L.T. p. 123, quotation from Muffat).

Third meaning of Presto

Further Mr. Emery writes on page 87 that I have neglected the "third meaning of Presto". He seems to have missed my explanation of this matter in the L.T. on page 75: "The movement of the C is doubled twice, once by note-value combination and again by the Presto. The reduced number of structural beats is due to the signature barred C and not to the Presto. C crotchet 40-60; Barred C minim 40-60; Presto barred C 80-120." Presto barred C minim 80-120 is equivalent to Mr. Emery's Presto barred C crotchet 160-240. Here I must point out that

marking the figures by crotchets in barred C is incorrect, since the time-units in Heinichen's barred C were minims and not crotchets.

The next point raised by Mr. Emery on page 88, the flexibility of demisemiquavers, is answered at the beginning of this letter. The next point is:

Heinichen's Andante

Mr. Emery writes that I have disregarded evidence which he presented: that of Heinichen about the meaning of Andante. When Heinichen wrote his book, both styles—the Old Tradition and the Style Galant—were overlapping; though Heinichen was closer to the older style in some matters he was already influenced by the progressive trend. That I was fully aware of this fact is shown by the last sentence of the introduction to Heinichen in the L.T. (p. 132).

Mr. Emery's conception of Allegro

In order to support his contention that Allegro was a tempo mark in Bach's time Mr. Emery quotes Heinichen (p. 83). This quotation clearly shows that Heinichen took it for granted that a piece which was fast contained no semiquavers, for he said that the quavers should be treated as semiquavers. Heinichen's quotation confirms my theory that the tempo of an Allegro depended on note-values and that "a fast Allegro could be used with the following signatures: C with crotchets and quavers . . ." (L.T. p. 84). If, prior to the Style Galant, Allegro affected the tempo—as Mr. Emery believes—the latter was *not* bound by note-values and could also be applied to pieces with semiquavers. Mr. Emery gives no evidence from Walther, Speer, Niedt, &c., to prove that Allegro C with semiquavers was a fast movement.

In connection with fast tempo I want to refer to a remark on page 83 in Mr. Emery's letter: that J. S. Bach's tempi were "generally very fast". Mr. Emery, however, does not mention the note-values of the pieces which Bach played very fast. I am fully convinced that Bach played compositions with large note-values very fast, fast that is according to the standards of his time; but that he played compositions with short notes, as for instance C with semiquavers, slow.

As Mr. Emery quotes a passage from Basil Lam's review in the 'Monthly Musical Record' I take the liberty of quoting another passage from the same review in connection with this matter:

... However, the most important aspect of Mr. Rothschild's work is the question of time-signature. He establishes beyond all reasonable doubt the fact that common time with semiquavers is never a really fast measure, and by this alone he strikes a timely and effective blow against the arid mechanical "Bee's Wedding" style which fraudulently claims the title of authenticity in so much present-day performance of Bach.

Note after dot against quaver triplet

Mr. Emery is right in saying that Quantz and E. Bach disagreed on the rendering of dotted notes; since D. G. Türk regarded Quantz as the more conservative of the two, in this case he is the better authority for the time prior to 1752. Mr. Emery believes that the opinion of Quantz counts less than that of E. Bach, but he does not say why.

Bach's handwriting

Mr. Emery refuses the musical approach to this problem and is entirely guided by the "authenticity" of the handwriting. I agree with Mr. Emery (p. 87) that "autographs are by far the most reliable sources

of information " but where I have queried the authenticity of an autograph on musical grounds Mr. Emery has produced no conclusive evidence of authenticity on grounds of handwriting. Moreover, the difference between Bach's notation (the notation of the Old Tradition) and that of the Style Galant has not been realized up till now and was certainly not investigated by Rust and by the other editors of the B.G.

Goldberg Variation 22

In my letter (October 1953) the word "alone" was missing. The sentence should read: Bach's notation is *Alla Breve* and not barred C alone. The point is that in Variation 22 the time-unit is the semibreve and therefore Bach added *Alla breve* to the time-signature. To answer Mr. Emery why one stress only is possible in the bar when the bar "contains a right-hand minim as well as the left-hand semibreve" I must remind him that a stress does not necessarily belong to the bar in which it is sounded. The right-hand minim is tied to the crotchet of the next bar and therefore anticipates the stress of bar two. The minim of bar two anticipates the stress of bar three in which this part has *no stress*.

Fugue E \flat major, Vol. II of the '48', shows the same structure in the first bar as does the Goldberg Variation 22, except that the right-hand minim is missing. *Alla breve* plus time-signature would be correct and not barred C alone, which, as I said before, is the notation of the Style Galant.

FRITZ ROTHSCHILD.

New York.

A COMPOSER NAMED PAGE

Sir,

Two years ago Dr. Sven E. Svensson, Director Musices of the University of Uppsala, Sweden, discovered a manuscript in a Vienna library of a concerto in D major by a composer named M. Page. This concerto is for flute, oboe and bassoon soli with double orchestra, each body of which consists of strings, cornetti and serpent together with continuo. Dr. Svensson is not in any doubt that M. Page is an English composer, and he dates the concerto *ca.* 1700.

The work has been performed this past year at Stockholm, Oslo and Uppsala, and it is hoped to perform it in England at an early date. Last summer Dr. Svensson asked me to help him in tracing the composer, but I have had no success to date. I shall be most grateful to receive any information.

FREDERICK HUDSON.

King's College,
Newcastle upon Tyne, 1.

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